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THE HISTORY AND PRACTICE OF INTERIOR MONOLOGUE
IN THE SOVIET NOVEL

As Seen in the Novels of K. Fedin and M. Sholokhov

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES
IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE
DEGREE OF MASTER OF ARTS

DEPARTMENT OF MODERN LANGUAGES

by

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SEPTEMBER, 1963

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FACULTY OF GRADUATE STUDIES

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies for acceptance, a thesis entitled "The History and Practice of Interior Monologue (As Seen in the Novels of K. Fedin and M. Sholokhov)" submitted by Gunter Herbert Schaarschmidt in partial fulfilment of the requirements for the degree of Master of Arts.

An Abstract of
THE HISTORY AND PRACTICE OF INTERIOR MONOLOGUE
IN THE SOVIET NOVEL

As Seen in the Novels of K. Fedin and M. Sholokhov

Interior monologue is a stylistic device for depicting the consciousness of characters in a novel. It occurs in two basic forms - direct and indirect interior monologue. Unlike conventional media of depicting consciousness, interior monologue does not describe the thoughts and emotions of an individual character, but presents their actual contents. This is its advantage over conventional media such as author's narration: it can depict mental processes in the character's mind with more realistic depth and dramatic effect. However, this feature in interior monologue can be carried to absurdity.

Whereas in the 18th and 19th century novel interior monologue was only used sporadically, it threatened to become the only possible device for depicting the inner world of the characters in a novel in the first three decades of our century. In the 18th and 19th century novel the writer subordinated interior monologue to his authorial plan and viewpoint. In the beginning of our century, however, the device caused the gradual disappearance of the author as the narrator of the story and moved the viewpoint of the action

into the consciousness of one or more characters (personal viewpoint). This was a serious attack on the position of the author, the plot and the novel as a genre in general. The climax of these reformatory efforts can be found in Joyce's novel Ulysses. After the thirties, however, the Western novelist started to realize that in order to avoid a profound crisis in the novel he would have to use the forms of interior monologue with more moderation.

After a period of formalist experiments, which found their best expression in the novels of Andrei Belyi, Soviet literature established itself as the heir to Russian classical literature with its avowedly omniscient author and its disregard of the aesthetic side of a literary work. However, the negative attitude of Soviet literary critics towards the techniques of the Western novel resulted in an undramatic and inadequate depiction of the inner life of the characters. Owing to the constant stylistic efforts of a few Soviet writers such as Fedin and Sholokhov, interior monologue, although it was regarded as one of the worst symptoms of decadent art, came to be included in literary practice and, later on, was recognized by literary criticism.

In its structure, contents and function interior monologue as used by Fedin and Sholokhov and many other Soviet novelists is very different from the Western usage. It does not serve the purpose of depicting the minute movements of

the human consciousness, nor is it an attempt to reproduce the inner language of the heroes in its organized linguistic form. It is much more a means for depicting understandable and generally familiar thoughts and emotions in a realistic and dramatic form. Moreover, it is used by the Soviet novelist in order to explain the interplay of thoughts, motives, and actions of the Communist hero. As in the 18th and 19th century novel it is related to a rational plot and subordinated to the author's selective force.

The influence of the Western technique on interior monologue as used in the Soviet novel can be felt strongly during periods of relative relaxation in state and literary policy and in authors who have, or have had, close ties with the West. However, this influence never goes beyond a few isolated borrowings in the selection of stylistic media. This is due to the demands of the literary method of Socialist realism, the three main tenets of which are Socialist content, national form and realistic representation, and which requires the presence of a partial, omniscient author in a work of literature.

ACKNOWLEDGMENTS

The author wishes to thank Dr. O. Starchuk for his constant guidance and valuable suggestions during the writing of this thesis and also Mr. W. G. Carey for his help in polishing the style in various places.

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CHAPTER I

INTRODUCTION

The present thesis is an attempt to trace the peculiarities of a stylistic medium for the description of consciousness in the Soviet novel. The term "consciousness" is not understood in its philosophical content, but denotes what might also be called "psyche," "inner life," "inner world," or "flow of thoughts, impressions, feelings." Occasionally the writer will use these latter terms for the same phenomenon, viz. consciousness of the characters of a novel.

The stylistic medium which we have in mind is called "interior monologue" by most contemporary English-speaking linguists, and it is this term which will be used in this thesis. Chapter II lists several other names which have been given to the same medium.

Interior monologue and its various forms are primarily a technical achievement of the Western novel and have been treated extensively in a number of critical works published in the Western world. In Soviet literary criticism it has been mentioned occasionally by linguists as well as literary critics. In most of these cases, however, interior monologue has been treated with regard to its use in Western literature. As yet no larger study of this stylistic medium has been

published in the Soviet Union. In literary practice, however, it has been made use of in the novels of many Soviet writers, although in a somewhat different form.

It is the purpose of this study to give a description of the structure, content and function of interior monologue in the novels of two major Soviet writers, Konstantin Fedin and Mikhail Sholokhov. Both writers are still living and are regarded as two of the best novelists in the Soviet Union and abroad.¹ They represent two entirely different types both in their development as writers and in their relation to Western civilization. With the exception of Il'ia Ehrenburg, Fedin is the most Western of all Soviet novelists. On the other hand, Sholokhov is a typical Soviet writer. When the revolution came, he was only twelve years old. "No memories of the fine culture of the old intelligentsia troubled his spirit, and he has never heeded the siren call of the culture of the West."²

In our investigation of the peculiarities of interior monologue in the works of these two Soviet novelists, we must consider the following points:

1. Stylistic research proceeds from the given linguistic material of a work of literature.
2. The question of style is closely connected with the question of the author as the creative and expressive

¹Ernest J. Simmons, Russian Fiction and Soviet Ideology (New York: Columbia University Press, 1958), p. vii.

²Ibid., p. 164.

force of a literary work.

3. The author lives in a particular society and epoch and is influenced by its literary and political rules or fashions.

We have to deal a little more with these questions in order to understand the essence of interior monologue.

Language, style, stylistics.--The older, traditional school of linguists (e.g. Vossler and the Munich School) tended to regard all speaking as poiein (the Greek word for "creation"). This attitude found its expression in Comte de Buffon's saying "le style c'est l'homme même."³ It is owing to Ferdinand de Saussure and his pupil Charles Bally that a more scientific theory has been developed. De Saussure distinguished two main aspects of language: ergon or langue, i.e. language as a system, as a social phenomenon, and energeia or parole, i.e. language in individual use.⁴ Charles Bally further developed de Saussure's theory and distinguished rational and emotional elements in language:

Le sujet parlant donne aux mouvements de l'esprit tantôt une forme objective, intellectuelle, aussi conforme que possible à la réalité; tantôt, et le plus souvent, il y joint à doses très variables, des éléments affectifs ...⁵

These emotional elements are exactly what the science of style, or stylistics, deals with. Stylistics is the study

³see Wolfgang Kayser, Das sprachliche Kunstwerk (Bern: Francke, 1954), p. 274.

⁴Ibid., p. 273.

⁵Charles Bally, Traité de stylistique française (Genève: Librairie Georg & C., 1951), I, 12.

of language in its totality. It sees language from a particular angle, viz. the emotional. Thus it goes beyond other disciplines of linguistics, such as morphology, phonology or lexicology. Charles Bally has expressed this very clearly:

... la stylistique embrasse le domaine entier du langage. Tous les phénomènes linguistiques, depuis les sons jusqu'aux combinaisons syntaxiques les plus complexes ... tous les faits linguistiques, quels qu'ils soient, peuvent manifester quelque parcelle de la vie de l'esprit et quelque mouvement de la sensibilité.⁶

From the modern point of view, Bally committed one error regarding the object of stylistics - he attempted to draw a line between stylistics and style. Stylistics for him is the study of the peculiarities of the language of an individual and its divergences compared to that of the group "lorsqu'il [the individual] est placé dans les mêmes conditions générales que les autres individus de ce groupe."⁷ He excludes literary expression from the field of stylistics and sees it as a question of style only. He comes to this conclusion from the consideration that there is no explicitly communicative function in a work of literature. The writer only has an aesthetic intention in his use of language: "il veut faire de la beauté avec les mots comme le peintre en fait avec les couleurs et le musicien avec les sons."⁸ In

⁶Charles Bally, Le langage et la vie (Genève: E. Droz, 1952), p. 62.

⁷Bally, Traité de stylistique française, I, 18.

⁸Ibid., p. 19.

this respect Marcel Cressot seems nearer the truth when he says:

Pour nous, l'oeuvre littéraire n'est pas autre chose qu'une communication, et toute l'esthétique qu'y fait rentrer l'écrivain n'est en définitive qu'un moyen de gagner plus sûrement l'adhésion du lecteur.⁹

This, indeed, is a very important point. Language is used by the author to arouse the reader's emotions through beauty and so involve him more deeply in the work. Herbert Seidler regards style and stylistics as inseparable concepts. His definition of style is as follows: "Stil ist die durch die Sprache erwirkte, bestimmt geartete Gemüthaftigkeit eines Sprachwerks."¹⁰ Stylistics then is "die Wissenschaft vom Stil oder von den Gemütskräften der Sprache."¹¹ I do not think one can express the unity of style and stylistics in a clearer way.

In the discussion of Bally's views we have seen that stylistics goes beyond other disciplines of linguistics because it studies language as a whole. Consequently it needs these other disciplines as auxiliary sciences. Stylistics also borders on another field, viz. literary criticism. It is the special function of stylistics to form a link between linguistics and literary criticism. On the one hand stylistics belongs to the field of general linguistics and investigates the emotional forces of language

⁹Marcel Cressot, Le style et ses techniques (Paris: Presses Universitaires, 1959), p. 3.

¹⁰Herbert Seidler, Allgemeine Stilistik (Göttingen: Vandenhoeck & Ruprecht, 1953), p. 62.

¹¹Ibid., p. 65.

rather than the mere faculty of speech. It is a perfect synthesis of all other linguistic disciplines. On the other hand it contributes to literary criticism by defining the object of a literary genre. In the words of Herbert Seidler: it performs the function of the "Abgrenzung und Heraussonderung des literaturwissenschaftlichen Gegenstandes" and makes possible the "Durchforschung dieses Gegenstandes aus bestimmter Sicht, eben von der Seite der Gemütskräfte aus."¹²

The concept of the author.--Marcel Cressot sees the author as a member of a group of individuals who seeks communication with the other members in the special form of his writing. Consequently, style means far more than a few linguistic factors, such as syntax, lexicology, or phonology. Style comprehends the whole development of a work of literature, from its birth in the author's mind to its ultimate form as a literary work. The concept of style denotes the attitude the author assumes towards the material which life affords him.¹³ It follows that the concept of style cannot be separated from the concept of the author. The author is not only a creator of certain stylistic media, but also expresses his view of the world, his personal experiences and peculiarities. All these facts enter the concept of the personal style of an author. The degree to which an author includes his individuality in his style can vary very much, however. We feel the presence of the author much more in novels of the

¹²Seidler, Allgemeine Stilistik, p. 72.

¹³see Cressot, Le style et ses techniques, p. 4.

last century than in novels written in our days, e.g. in England or France. The evidence of the author's presence is especially strong in the Soviet novel in comparison with the contemporary Western novel.

The fact that style and author are inseparable from each other does not mean that the literary critic must study a detailed biography of the author, his personal habits or individual physiological-pathological qualities.¹⁴ We are far more interested in the selective and combinative work of the author with regard to the reality he depicts and its reflection in the form of style.¹⁵

Style as a social phenomenon.--Very often we find that the style of various works of one and the same author differs greatly. We often speak of an "early style" and a "late style" in a single author. Sometimes this is simply caused by the fact that the author has matured. But there are other and more powerful influences, principally external. Willy-nilly the author changes his principles of selection, either because he sees life from a different point of view or because the circumstances of life have changed considerably. In many cases he simply wishes to experiment. But in almost all cases a change in style is a result of an influence from outside. "Herrschende Stilvorschriften, Publikumsgeschmack, repräsentative Vorbilder, Generation, Epoche u.s.f., sie

¹⁴see V. V. Vinogradov, Problema avtorstva i teoriia stilei (Moskva: Goslitizdat, 1961), p. 34.

¹⁵V. V. Vinogradov, O iazyke khudozhestvennoi literatury (Moskva: Goslitizdat, 1959), p. 229.

wirken alle auf den schaffenden Dichter ein."¹⁶ It is clear then that the concept of style and the concept of the author are not constant throughout the history of literature. They are both subject to historical change, and they are both filled with a new content in various stages of literary development.¹⁷

We should not forget that the basic purpose of communication is to be understood by the other individuals of the group or by the group as a whole. Therefore the author cannot entirely ignore the society he lives in. He wants to meet the demands and desires of the reading public and sometimes, as in Soviet literature, even the demands of the state. This all has to be considered in a definition of the particular position of the author and his relation to style.

It follows from our preliminary remarks that the concept of style is at the same time a linguistic, psychological and social fact. In our special case, interior monologue will be seen as:

1. A purely syntactical and lexicological medium with regard to its emotional content.

2. An expression of the author's ideological and aesthetic intention.

3. A phenomenon within the limits of a literary method, viz. Socialist realism.

¹⁶Kayser, Das sprachliche Kunstwerk, p. 284.

¹⁷Vinogradov, Problema avtorstva i teoriia stilei, p. 27.

In this way we hope to arrive at a comprehensive characterization of the forms of interior monologue as used in Soviet literary practice, both in their linguistic and literary aspects.

CHAPTER II

THE DEPICTION OF CONSCIOUSNESS IN THE NOVEL

Interior Monologue

Interior monologue in literature is a stylistic medium for depicting the consciousness of characters in a novel or short story. It is a special means of rendering the feelings, impressions, reflections and silent inner speeches of the hero or any other character in a prose work. It differs from the usual way of describing thinking processes in that it is not a description of how and what a person thinks, i.e. an analysis and summary of his thoughts, but an attempt to give a direct reproduction of the person's mental processes. The author intends to render actual thinking in the form of language, to give a direct quotation of the so-called "inner language" of the mind. The reader is to have the feeling that he is actually participating in the character's thinking. Instead of guiding his reader through the hero's consciousness and interpreting it for him, the author presents this consciousness itself. The degree of the reader's participation varies according to the character of interior monologue. There are two basic types of interior monologue: indirect interior monologue and direct interior monologue. These two basic types can again be divided into several variations. The distinction between indirect and direct interior monologue is

made for practical reasons, although both types perform the same function. In their form and effect, however, they can be very different.¹

Indirect interior monologue.--Thoughts, feelings, and impressions are represented in a form which resembles both direct and indirect speech, but is at the same time very different from either of them. It shares some features with direct speech as well as indirect speech: it retains the intonation and certain emotional elements of the former, but like indirect speech it is characterized by the use of the third person personal pronoun and the shift of tenses from the present to the past. An example will illustrate this:

(Direct speech:) He said: "Good gracious! This is, by God, too much for me."

(Indirect speech:) He said quite desperately that this was too much for him.

(Indirect interior monologue:) Good gracious! This was, by God, too much for him.²

In direct speech the author quotes what a person actually said, in indirect speech the author reports or summarizes the contents of the person's speech. In indirect

¹The distinction between indirect and direct interior monologue was made by Édouard Dujardin in Le monologue intérieur (Paris: A. Messein, 1931). As this book was not available to the writer of this thesis, our distinction follows Robert Humphrey, Stream of Consciousness in the Modern Novel (Berkeley and Los Angeles: University of California Press, 1955), pp. 24-33.

²The examples are taken from Albrecht Neubert, Die Stilformen der "Erlebten Rede" im neueren englischen Roman (Halle/Saale: VEB Max Niemeyer Verlag, 1957), p. 6.

interior monologue the author presents unspoken material in a dramatized form. We are given a reproduction or an extract from the character's mental processes. In the example quoted above, the exclamations "good gracious" and "by God" are the emotional elements which indirect interior monologue retains from direct speech. On the other hand indirect interior monologue shares the use of the third person of the personal pronoun and the shift of tenses with indirect speech.

In this connection it is necessary to mention that the term "indirect interior monologue" is not the only one given to this phenomenon. Otto Jespersen stresses the difficulty of finding an appropriate name for this type of "speech". He regards Lorck's term erlebte Rede (experienced speech) as a rather unhappy solution of the problem and suggests the term "represented speech."³ Today the term "indirect interior monologue" (or monologue intérieur indirect) is widely used in England, France and America, whereas German scholars stick to the term erlebte Rede.⁴ Russian linguists generally use the term nesobstvenno-priamaia rech'.⁵ This term is a direct

³Otto Jespersen, The Philosophy of Grammar (London: Allan & Unwin, 1924), p. 291.

⁴To name but a few works where this term appears:
Seidler, Allgemeine Stilistik, p. 321ff.
Kayser, Das sprachliche Kunstwerk, p. 146-147.
Neubert, Die Stilformen . . ., p. 11ff.
Bernhard Rang, Der Roman: Kleines Leserhandbuch
(Freiburg i. Breisgau: Verlag Herder, 1954), p. 139.

⁵I. I. Kovtunova, "Nesobstvenno-priamaia rech' v sovremennom russkom literaturnom iazyke," Russkii iazyk v shkole, No.2 (February), 1953. The article could not be obtained through Interlibrary Loan. It is quoted in Neubert, Die Stilformen . . ., p. 176. See also V. V.

translation from German where it appears as uneigentliche direkte Rede.⁶

The fact that indirect interior monologue shares many features with both direct and indirect speech has made many scholars choose terms such as "experienced speech" and "represented speech." Indeed, we could doubt whether it really is a quotation of thoughts or impressions from a character's mind. It is very difficult sometimes to define whose thoughts are presented to us, the character's or the author's. Also the use of the third person seems to confirm that it is not a silent interior monologue, for who would think in the third person of the personal pronoun? On the other hand it cannot be denied that consciousness is presented to us in a very realistic and dramatic way. One has the impression of actually looking into something secret and interesting, although one never loses the feeling that the author is present as a guide, because of these "he's" or "she's." The author intervenes between the character's psyche and the reader. At this point it may be worth giving one or two illustrations of the degree of participation which we can experience through indirect interior monologue. A good example can be found in a passage from Thackeray's Pendennis which is quoted below. The first sentence is designed to introduce the reader into the consciousness of the character (in this case Helen's). The beginning of

Vinogradov and E. S. Istrina (ed.), Grammatika russkogo iazyka (Moskva: Izdatel'stvo Akademii Nauk SSSR, 1960), II, Part 2, 428-432.

⁶see Neubert, Die Stilformen . . . , p. 9.

indirect interior monologue is indicated by the letters [IIM:]. Indirect interior monologue is never accompanied by any typographical devices such as quotation marks or hyphens.

All that the rector could say could not bring Helen to feel any indignation or particular unhappiness, except that the boy should be unhappy. [IIM:] What was this degree that they made such an outcry about, and what good would it do Pen? Why did Doctor Portman and his uncle insist upon sending the boy to a place . . . As for his debts, of course they must be paid; - his debts! - wasn't his father's money all his, and hadn't he the right to spend it?⁷

Helen's thoughts about Pen are not described by the author, but presented in the form of indirect interior monologue. We have the impression that the unspoken material is directly taken from Helen's mind. It is her stream of associations. In intonation and in emotional content the passage resembles direct speech with its questions and exclamations. However, it also resembles indirect speech. This resemblance is achieved by the shift of tense and mood. In direct speech Helen might say: "What is this degree that they make such an outcry about, and what good will it do Pen?" In indirect speech the author could have summarized Helen's thoughts thus: "Helen asked herself what the degree was that they made such an outcry about and what good it would do Pen." By omitting such introductory remarks as "she asked herself" or "she thought," the author places the reader abruptly inside Helen's consciousness. This produces a much more realistic and dramatic effect. In its syntax, however, the

⁷quoted from Jespersen, The Philosophy of Grammar, p. 291.

passage is quite traditional. There is hardly any difference between the sentence structure of author's narration and the structure of indirect interior monologue. Both largely consist of hypotactic constructions. Yet the language of indirect interior monologue nonetheless tends to approach conversational English. This is achieved principally by the contractions "wasn't" and "hadn't," which would never appear in author's narration (in the first sentence the author says "could not bring Helen . . ."). The difference between the lexicological and syntactical structure of author's narration and indirect interior monologue can be much greater, as our second example will show. It is taken from Dorothy Richardson's Pointed Roofs. Miriam Hendersen, the heroine of the novel, is sitting in a railway compartment. She is on the way to Germany with her father, who is sitting opposite her and sleeping. She herself is on the verge of falling asleep, thinking about her journey. The reader is introduced into her consciousness by a few introductory words:

Late at night, seated wide awake opposite her sleeping companion, rushing towards the German city, she began to think. [Now indirect interior monologue follows:] It was a fool's errand. . . . To undertake to go to the German school and teach . . . to be going there . . . with nothing to give. The moment would come when there would be a class sitting round a table waiting for her to speak. She imagined one of the rooms at the old school, full of scornful girls. . . . How was English taught? How did you begin? English grammar . . . in German? Her heart beat in her throat. She had never thought of that . . . the rules of English grammar? Parsing and analysis. . . . Anglo-Saxon prefixes and suffixes . . . gerundial infinitive. . . . It was too late to look anything up.⁸

⁸Dorothy Richardson, Pilgrimage (London: Dent & Sons, 1938), I, 29.

The language of the passage describing Miriam's flow of thoughts is distinctly different from that of author's narration as seen in the introductory sentence. Miriam's thinking is presented in brief phrases which are separated by three elliptical dots. This typographical device is a very typical feature in Dorothy Richardson's novels. The language of author's narration is hypotactic, i.e. it consists of subordinate clauses. The "inner language" of the character, in our case Miriam, is predominantly paratactic, i.e. mainly consists of co-ordinate sentences. It is typical of this type of indirect interior monologue that the author does not intervene at all. Dorothy Richardson attempts to reproduce exactly the chain of thoughts in Miriam's mind, from her first associations up to the end of her stream of thoughts when she finally falls asleep. This device is a very good technique for rendering dreams and reveries, because it is a state where everything in a person relaxes including control of the mind. Action more or less excludes this type of semi-conscious thinking.

Direct interior monologue.--This type of interior monologue performs the same function as indirect interior monologue. Its form and effect, however, are rather different from the latter. As distinguished from indirect interior monologue, direct interior monologue is characterized by the use of the first person (singular or plural) of the personal pronoun and the present tense. In this it resembles the dramatic monologue of which Hamlet's first soliloquy is a good example:

Let me not think on't: Frailty thy name is woman!
A little month; or ere those shoes were old
With which she follow'd my poor father's body,
Like Niobe, all tears;
.
Ere yet the salt of most unrighteous tears
Had left the flushing in her galled eyes,
She married. O! most wicked speed, to post
With such dexterity to incestuous sheets.
It is not nor it cannot come to good;
But break, my heart, for I must hold my tongue!⁹

But whereas the dramatic monologue is actually spoken, direct interior monologue is not spoken and there is no audience present. In direct interior monologue the character does not speak to anyone, not even to the reader. The monologue is presented as if there were no reader at all.

It [direct interior monologue] presents consciousness directly to the reader with negligible author interference; that is, there is either a complete or near-complete disappearance of the author from the page, with his guiding "he said"s and "he thought"s and with his explanatory comments.¹⁰

The first extensive definition of direct interior monologue was given by Édouard Dujardin in his book Le monologue intérieur (1931). For Dujardin there is no essential difference between direct and indirect interior monologue. He is of the opinion that third person interior monologue is only a disguise for first person interior monologue. As Humphrey points out, Dujardin erred in this respect:

It is true that one of the primary differences between direct and indirect interior monologue is the use of the first-person pronoun in the one, and third or

⁹The Works of William Shakspeare (London: Kegan Paul, Trench, Trübner & Co., 1897), p. 793.

¹⁰Humphrey, Stream of Consciousness . . . , p. 25.

second person in the other. But the third person is certainly not a "disguise" for the first person. The techniques are far different, both in the way they are manipulated and in their possible effects.¹¹

The presence or absence of emotional expression by the author differentiates the two types of interior monologue clearly. In indirect interior monologue this expression is still present owing to the use of the third person personal pronoun through which we perceive the author's personality. We cannot perceive this in direct interior monologue, because the author is temporarily excluded and his narrative description is suspended.

Dujardin's definition of direct interior monologue reads as follows:

Le monologue intérieur, comme tout monologue, est un discours du personnage mis en scène et a pour objet de nous introduire directement dans la vie intérieure de ce personnage, sans que l'auteur intervienne par des explications ou des commentaires, et, comme tout monologue, est un discours non prononcé; mais il se différencie du monologue traditionnel en ce que:

quant à sa matière, il est une expression de la pensée la plus intime, la plus proche de l'inconscient,
quant à son esprit, il est un discours antérieur à toute organisation logique, reproduisant cette pensée en son état naissant et d'aspect tout venant,
quant à sa forme, il se réalise en phrases directes réduites au minimum syntaxial . . . ¹²

It is a very precise definition, but to our point of view and that of most moderns it reveals wishful thinking. Few writers indeed ever could or have come close to it. Dujardin himself, in his novel Les lauriers sont coupés (1887),

¹¹Humphrey, Stream of Consciousness . . . , p. 29.

¹²quoted from L. E. Bowling, "What is the Stream of Consciousness Technique?" PMLA, LXV, No. 4 (June, 1950), 334.

did not keep to his own standards. It would therefore be worth revising and broadening our definition to some extent in the light of literary practice.

Dujardin wrote that interior monologue is the expression of the "most intimate thought that lies nearest the unconscious." No doubt, this would be the most perfect form of interior monologue, but it can hardly be achieved in practice, as our language is not capable of expressing the sphere nearest to the unconscious. And if it were, it would hardly make sense to anybody. Humphrey develops Dujardin's definition as follows:

Interior monologue is the technique used in fiction for representing the psychic content and processes of character, partly or entirely unuttered, just as these processes exist at various levels of conscious control before they are formulated for deliberate speech.¹³

In the same way as we have extended the scope of consciousness to be rendered to various levels, we must also revise Dujardin's rigid demand that interior monologue should be "un discours antérieur à toute organisation logique." However skilful the efforts of various writers to render the so-called "inner language" in fiction, it will always have to be in the form of language, it will always have to be understood, and it will always be a poor translation on the part of the author, never a real copy. Consequently the least one could demand of an author is that he depict the inner world of his characters in a language which is "no

¹³Humphrey, Stream of Consciousness . . . , p. 24.

more logical and formal than ordinary speech."¹⁴

In the syntax of interior monologue, which Dujardin wishes to reduce to a minimum, we can also distinguish various stages. The author can render the direct interior monologue in a language which more or less corresponds to his own narrative style, or he can attempt to reduce the syntax to paratactic sentences, to short fragments of sentences, or he can make a long monster of a sentence without any punctuation marks, as was done by James Joyce in the last part of his Ulysses. This gives us the following three syntactical variations of direct interior monologue:

1. Syntax which is not more logical or formal than ordinary speech, which is sometimes accompanied by paratactic constructions.

2. Direct interior monologue consisting of short sentences or fragments of sentences, with a minimum of syntax.

3. Direct interior monologue consisting of an endless long sentence with few or no punctuation marks.

To illustrate these different types three examples will be given from different authors.

In the history of the novel the first type of direct interior monologue is the oldest and most usual. It was used intermittently in novels of the 18th and 19th centuries and can be found frequently in contemporary novels, especially in the Soviet novel and the novels of those Western novelists who

¹⁴Bowling, "What is the Stream of Consciousness Technique?" p. 336.

follow the method of Socialist realism (e.g. Jack Lindsay in England and Louis Aragon in France). Tolstoi made frequent use of this type, as can be seen in the following example taken from Anna Karenina (1877). Anna is sitting in a railway carriage and reflecting about life. She has resolved to commit suicide. Opposite her a married couple is making conversation. Now and then some of their phrases penetrate into Anna's stream of thoughts and supply a starting-point for new associations in her mind. The wife had said in French that man has been given reason so that he can get rid of whatever disturbs him. Anna starts thinking about this phrase and applied it to her situation:

"Да, очень беспокоит меня, и на то дан разум, чтоб избавиться; стало быть, надо избавиться. Отчего же не потушить свечу, когда смотреть больше не на что, когда гадко смотреть на все это? Но как? Зачем этот кондуктор пробежал по жердочке, зачем они кричат, эти молодые люди в том вагоне? Зачем они говорят, зачем они смеются? Все неправда, все ложь, все обман, все зло!.."15

The form menia clearly indicates that this passage is direct interior monologue, as does the present tense. Moreover Tolstoi carefully brackets Anna's reveries with quotation marks. The habit of putting direct interior monologue inside quotation marks is usual in the 19th century and in many novels of the 20th century, especially in the Soviet novel. In the Russian novel there can be no confusion with direct speech, because this is indicated by a dash before the first word of direct speech. In the contemporary Western

¹⁵L. N. Tolstoi, Sobranie sochinenii (Moskva: Goslitizdat, 1952), IX, 351.

novel direct interior monologue is either marked by other means, such as putting the whole of the monologue into italics, or it is not indicated at all.

The language in the passage rendering Anna's thoughts is not very different from that which the author uses in narrative description, although there seems to be a slight tendency to reduce the syntax to a minimum of hypotactic sentences. The syntax is not very logical or formal, as can be seen from the abrupt transition from her question no kak? to her following impressions and thoughts.

This type of direct interior monologue, which we might call the traditional type, can occur with various gradations of syntactical development and logical nexus. These differences, however, are differences of degree, not kind.

In the second type of direct interior monologue the author tries to reproduce thinking as realistically as possible. This type is very common in the contemporary novel in the Western world. We find it in the novels of William Faulkner, John Steinbeck and Ernest Hemingway. The following example is taken from Hemingway's novel To Have and Have Not. The hero of the book, Harry Morgan lost his arm in a fight. His wife, Marie, is lying beside him in bed and thinking about him and his injury, while he himself is already asleep. In a few words the author introduces the reader into Marie's inner world:

He went to sleep with the stump of his arm out wide on the pillow, and she lay for a long time looking at him. She could see his face in the street light through the window. [Now the actual content of her thinking is rendered:] I'm lucky, she was thinking.

Those girls. They don't know what they'll get. I know what I've got and what I've had. I've been a lucky woman. Him saying like a loggerhead. [A few minutes ago Harry had said that the arm looked like a "flipper on a loggerhead."] I'm glad it was a [sic!] arm and not a leg. I wouldn't like him to have lost a leg. Why'd he have to lose that arm? It's funny though, I don't mind it. Anything about him I don't mind. I've been a lucky woman.¹⁶

The distinguished feature in this passage is the striking difference between the narrative description of the author and direct interior monologue as far as syntax and lexicology are concerned. The sentences are short and frequently we find fragments of sentences, such as "those girls" and, later in the passage, "me at my age." In its lexicological and grammatical aspects the language of direct interior monologue as used by Hemingway is close to ordinary speech and very different from the author's more literary language. In author's narration we never find contractions like "I've" or "don't" or "ain't" which are typical of this sort of direct interior monologue.

The attempts to reproduce the "inner language" as truthfully as possible reach a climax in James Joyce's Ulysses, first published in 1922. The last part of this novel consists of a long, uninterrupted direct interior monologue, which occupies over fifty pages. It is the monologue of Mrs. Bloom, who is lying in bed and musing about her life, predominantly about her sexual experiences. Her stream of thoughts is presented in a direct interior monologue

¹⁶Ernest Hemingway, To Have and Have Not (New York: Charles Scribner's Sons, n.d.), pp. 114-115.

which consists of "eight unpunctuated sentences of about 5,000 words each."¹⁷ Neubert calls this type of monologue "absolute interior monologue." He says: "Alle syntaktischen Fesseln sind schliesslich bei dem anderen Typ des IM[interior monologue] gesprengt, den man etwa als 'absoluten inneren Monolog' bezeichnen könnte."¹⁸ Mrs. Bloom's gigantic and by now famous monologue starts like this:

Yes because he never did a thing like that before as ask to get his breakfast in bed with a couple of eggs since the City Arms hotel when he used to be pretending to be laid up with a sick voice doing his highness to make himself interesting to that old faggot Mrs Riordan that he thought he had a great leg of and she never left us a farthing all for masses for herself and her soul greatest miser ever was actually afraid to lay out 4d for her methylated spirit telling me all her ailments she had too much old chat in her about politics and earthquakes and the end of the world. . . .¹⁹

The monologue continues in this manner until Mrs. Bloom is overcome by sleep. This is how the monologue and the novel end:

. . . yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.²⁰

The language in this type of interior monologue is

¹⁷Melvin Friedman, Stream of Consciousness: a Study in Literary Method (New Haven: Yale University Press, 1955), p. 238.

¹⁸Neubert, Die Stilformen . . . , p. 143.

¹⁹James Joyce, Ulysses (London: The Bodley Head, 1960), p. 871.

²⁰Ibid., p. 933.

very close to ordinary speech. The punctuation marks are omitted because Joyce obviously thought that we do not think in commas, periods or exclamation marks. Mrs. Bloom's monologue is perhaps the most perfect attempt to render the stream of consciousness of a character. But it has not become a very popular method with novelists, because it presents too many difficulties and obscurities to the reader.

An essential requirement for both basic types of interior monologue, direct and indirect, is that the mind should be active and work from concrete sensory impressions towards abstract thoughts.²¹ In the passage we quoted from Hemingway's To Have and Have Not the stump of Harry's arm is the starting-point for Marie's meditations. From a mere sense impression the mind moves to thoughts which have little or nothing to do with the former. The sense impression serves as a kind of leit-motiv.

There are cases, however, when the author records these sense impressions only. The characters of a novel have concrete sense impressions, but do not work from them towards abstract thoughts. Their minds are comparatively active and their impressions are recorded almost photographically ("camera eye" technique). We must distinguish this technique, which is known as sensory impression, from interior monologue.²² The

²¹Bowling, "What is the Stream of Consciousness Technique?" p. 342.

²²see also Neubert, Die Stilformen . . ., p. 54, where the technique is called "erlebter Eindruck" ("experienced impression"), and Melvin Friedman, Stream of Consciousness . . ., pp. 5-7.

19th century writer usually omits this device or presents concrete sense impressions indirectly by internal analysis, describing in his own words and in his own view what a person feels or sees. However, the 20th century writer makes frequent use of this technique. We find it for example in Andrei Belyi's novel St. Petersburg, when we read the following passage:

Nikolai Apollonovich stood at the window. [camera eye:] In a misty frenzy, a phosphorescent patch moved across the sky; a fog crept over the Neva expanses; a greenish hue shimmered over the flying surfaces; and a small red light suddenly flashed, blinked for an instant and vanished into the mist. Beyond the Neva, the huge buildings of the islands loomed, their lights²³ peering silently and agonizingly through the fog . . .

At first the author states the hic et nunc of his character. After this he allows the reader to see what impressions reach the mind of his character. This is much more dramatic than if the writer had himself described what the person saw or felt. Instead he simply renders the impressions themselves. In its syntax this passage from St. Petersburg is well-constructed and traditional. In this respect he differs greatly from the majority of modern authors, including James Joyce, Dorothy Richardson and William Faulkner. In most of their works sensory impression is combined with either author's narration or interior monologue. This is excellently illustrated in the following passage from Ulysses. Stephen Dedalus, the hero, is going along the street:

²³Andrey Biely[sic], St. Petersburg (New York: Grove Press, 1959), p. 92.

[Author's narration:] He turned and halted by the slanted bookcart.
[Direct speech:] -Twopence each, the huckster said. Four for sixpence.
[Sensory impression:] Tattered pages. The Irish Beekeeper. Life and Miracles of the Curé of Ars. Pocket Guide to Killarney.
[Interior monologue:] I might find here one of my pawned schoolprizes. Stephano Dedalo, alumno optimo, palmam ferenti.²⁴

Sensory impression in this passage is expressed by means of one short phrase and the book titles which the hero happens to see. This is followed by interior monologue. The combination of four stylistic media (author's narration, direct speech, sensory impression and interior monologue) makes the passage become very realistic and dramatic. A book written entirely in interior monologue can be very boring. The same applies to a book written in author's narration only. In combination with other stylistic devices they both help greatly to give the reading public a truthful and dramatic picture of life, whether interior or exterior.

The special nature and function of both basic types of interior monologue makes possible happy combinations of the two. We will often find in Soviet novels that direct interior monologue goes over into indirect interior monologue or vice versa. Sometimes the transition is performed by author's narration, sometimes the thoughts of one character are rendered in the form of direct interior monologue and the thoughts of another in the form of indirect interior monologue, depending on how willing the author is to stand aside for a

²⁴Joyce, Ulysses, p. 311.

while and present consciousness directly to the reader.

It follows from the examples and explanations given in the chapter about interior monologue that the main function of the latter is to present concrete thoughts, feelings and impressions of a character to the reader of a novel, without or with little intervention on the part of the author. However, in the preliminary remarks to this chapter we have already indicated that interior monologue is not the only means of representing thinking.²⁵

Conventional Modes

Not in every novel, and not at every stage of the history of the novel, is the inner life of characters depicted by means of interior monologue. In most of the novels written in the 18th and 19th centuries and in quite a few of the novels written in the 20th century, the author resorts to other means to describe the consciousness of his characters. We shall call these media "conventional modes" and distinguish two basic techniques: description by an omniscient author (omniscient description) and dialogue.

Description by an omniscient author.--The author knows everything about the person whose inner life he is describing. He stands as an interpreter between the character's mind and the reader. He analyzes the character's thoughts and feelings and gives the reader a summary of them in his own language. Often he includes comments of his own and

²⁵see p. 10 of this thesis.

sometimes makes ironical remarks. In short, the author makes the reader see the psyche of his characters as he sees them. In omniscient description, or "internal analysis,"²⁶ the author gives us an abstraction of the character's consciousness, whereas in interior monologue he records the concrete thoughts and feelings in the mind of the character. An example from Tolstoi's Anna Karenina will illustrate this. Kitty is thinking about her husband and the change which has taken place in him since he left the village:

. . . Одно, что портило ей прелесть этой жизни, было то, что муж ее был не тот, каким она любила его и каким он бывал в деревне.

. . . И ей было жалко его. Для других, она знала, он не представлялся жалким; напротив, когда Кити в обществе смотрела на него, как иногда смотрят на любимого человека, стараясь видеть его как будто чужого, чтоб определить себе то впечатление, которое он производит на других, она видела, со страхом даже для своей ревности, что он не только не жалок, но очень привлекателен своею порядочностью, несколько старомодною, застенчивою вежливостью с женщинами, своею сильною фигурой и особенным, как ей казалось, выразительным лицом. Но она видела его не извне, а изнутри; она видела, что он здесь не настоящий; иначе она не могла определить себе его состояние. Иногда она в душе упрекала его за то, что он не умеет жить в городе; иногда же сознавалась, что ему действительно трудно было устроить здесь свою жизнь так, чтобы быть ею довольным.²⁷

This is a very detailed description of Kitty's thinking, but it is not very dramatic. It is quite impossible for anyone to think in this manner. But Tolstoi did not mean to give a quotation from Kitty's mind; he wished to describe Kitty's thinking and at the same time to have a definite

²⁶see Bowling, "What is the Stream of Consciousness Technique?" p. 342.

²⁷Tolstoi, Sobranie sochinenii, IX, 251-252.

authorial relation to this thinking, i.e. the possibility of making generalizations and moralizing about his characters. The whole quotation is the author's omniscient analysis and summary of Kitty's thinking. In fact the reader does not read Kitty's reflections, but the author's reflections about her. The frequent use of verbs like ei kazalos', ona videla, ona soznavalas', ona znala makes the reader conscious of the author's intervening presence. The syntax is hypotactic and the language of the passage logical and organized.

Dialogue.--Another means of describing a character's peculiar way of thinking is the dialogue, which at times can become a soliloquy. By rendering the particular mannerisms of a character's speech the author lets the reader know a great deal about the consciousness of the person in question. As distinguished from interior monologue, dialogue assumes an audience and is therefore actually pronounced. Its purpose is "to communicate emotions and ideas which are related to a plot and action."²⁸ By contrast with omniscient description dialogue is more dramatic and concrete. In its syntax it tends to be less logical and more paratactic than author's narration. On the other hand, as dialogue and soliloquy are actually pronounced, they are more formulated and organized than interior monologue. Moreover, dialogue presents only the level of consciousness which is closest to the surface. Many deeper motives remain hidden, often purposely because either the character or the author are not interested in

²⁸Humphrey, Stream of Consciousness . . . , pp. 35-36.

revealing the whole of consciousness, but more often because while speaking the character is not aware of the deeper layers of his consciousness. These lower levels of consciousness must be described by the author either in the form of interior monologue or in author's narration. William Faulkner provides us with many examples of this in his novel Light in August. The situation is the following: Byron Bunch, a young worker, has fallen in love with a woman who has been seduced by a man of her home town. As she is pregnant, Byron is looking for a room for her. He thinks his friend Hightower, a former preacher, will offer him a room in his house. So he asks him indirectly:

"She needs a place where it will be kind of home to her. She aint got a whole lot more time, and in a boarding house, where it's mostly just men . . . A room where it will be quiet when her time comes, and not every durn horsetrader or courtjury that passes through the hallway . . ."

[Hightower answers in a cold, level tone:]

"It wont do, Byron. If there were another woman here, living in the house. It's a shame too, with all the room here, the quiet. I'm thinking of her, you see. Not myself. I would not care what was said, thought."

[The motives which cannot be expressed in dialogue are represented in an interior monologue of Byron:]
He knows that is not what I meant, too. He knows. He just said that. I know what he is thinking. I reckon I expected it. I reckon it is not any reason for him to think different from other folks, even about me [the whole last passage is in italics].²⁹

It follows from all that has been said in this chapter that an organic combination of interior monologue and conventional modes would be the perfect technique for the depiction of consciousness in the novel. Interior monologue

²⁹William Faulkner, Light in August (New York: The Modern Library, n.d.), p. 262.

gives the reader a more dramatic and realistic impression of the thought world of a character. On the other hand, omniscient description has the advantage of the presence of a guiding and organizing author, whereby also such effects as irony, humour and common sense are achieved, which interior monologue cannot convey. Twentieth century practice, however, shows that writers are rather hesitant to produce a more or less equal selection of all these stylistic means. On the one hand, the writer does not want to appear as omniscient in his novel. Consequently he tends not to be present as the narrator of the story. On the other hand, he is reticent to stress the inner life of his heroes too much, either for personal reasons or owing to the influence of current conventions. The following chapter will deal with this obvious split in the description of consciousness in the modern novel. By an investigation of the historical reasons for this split we shall arrive at a better understanding of the use of interior monologue in the Soviet novel.

CHAPTER III

THE HISTORICAL CHARACTER OF INTERIOR MONOLOGUE

The Disappearance of the Author and the Growth of Interior Monologue in the Western Novel

Exit author.--For the reader of a novel written in the 18th or 19th centuries it was not difficult to say who was the narrator. In the majority of these novels the narrator is the omniscient author who comments on the social conditions of his time, who philosophizes, and who often moralizes on the behaviour of people. The reader of a novel regards the author as a reliable source of knowledge about life. The author is present everywhere in order to inform the reader properly on all the circumstances of the action, to explain the characters, and to point out "how, from the failures and successes of the characters, you may form a sane and right philosophy of conduct."¹

The omniscient attitude of the author becomes especially obvious when the inner life of characters is described. The author knows everything about the mind of his characters, and he does not hesitate to reveal his knowledge. He can describe the most secret motives and sensations in the

¹Joseph Warren Beach, The Twentieth Century Novel: Studies in Technique (New York, London: The Century Co., 1932), p. 14.

mind of his hero and he always knows more than his characters know at the moment. He gives the reader an analysis of the character's mind and uses his own narrative style for this purpose. As a result action becomes far more important than internal analysis, because it is more dramatic than the omniscient description of a hero's inner life. The author resorts to internal analysis only to explain the hero's motives for a certain behaviour.

Moreover, the willingness of the author to describe the inner life of his characters is not stable throughout the history of the novel. The characters of Defoe, Fielding, and Smollett have little or no inner life; these authors "spend no time on analysis either of feeling or of motive, for they are far more concerned with describing 'how' than 'why'."² On the other hand, Sterne, Rousseau, and Richardson are primarily concerned about the "why" of an incident and the individual's motives and feelings. According to Ralph Fox, neither of these two approaches are ideal techniques for the novel. He writes:

. . . neither the view of Fielding on reality nor the view of Richardson and Sterne is a complete one. The exclusion of sentiment and analysis, the failure to see the subjective side of the individual, deprived the novel of imagination and fantasy, just as the centering of all action in the individual consciousness deprived it of its epic quality.³

However, whether inner or outer life was stressed in

²Ralph Fox, The Novel and the People (New York: International Publishers, 1945), p. 48.

³Ibid., p. 49.

the 18th and 19th century novel, the point of view was always the narrator's. Both Fielding and Sterne described mental processes in omniscient narration. In the novels of both authors we find their personal comments on either events or thoughts. This gives us the feeling of a clear distance between the author and his characters.

A look at modern literary practice in the Western novel reveals that this attitude has been changed radically:

In a bird's-eye view of the English novel from Fielding to Ford, the one thing that will impress you more⁴ than any other is the disappearance of the author.

Since the time of Henry James, the outstanding feature in Western literature has been that "the story tell itself, being conducted through the impressions of the character."⁵ It has become fashionable for the 20th century writer to abstain from commenting and generalizing about life, manners, and morals. The author renounces his omniscient point of view and accepts himself the position of an observer. He never knows more than his characters do at the moment and he wants to give the reader the impression that it is not he who tells the story. As a result the narrative vehicle is limited to the consciousness of one of the characters within the plot; the story itself must be shown rather than be told by the author.⁶ The main hero of James Joyce's novel A Portrait of

⁴Beach, The Twentieth Century Novel, p. 14.

⁵Ibid., p. 15.

⁶see Norman Friedman, "Point of View in Fiction: The Development of a Critical Concept," PMLA, LXX, No. 5 (December, 1955), 1164.

the Artist as a Young Man, Stephen Dedalus, characterizes this new concept of the author as follows:

The narrative is no longer purely personal. The personality of the artist passes into the narration itself, . . . refines itself out of existence, impersonalizes itself, so to speak. . . . The artist, like the God of creation, remains within or behind or beyond or above his handiwork, invisible, refined out of existence, indifferent, paring his fingernails.⁷

The reason for the change in the narrative perspective in the 20th century Western novel is the novelists' distrust of the conventional novel which Kayser defines as

die von einem (fiktiven) persönlichen Erzähler vorgetragene, einen persönlichen Leser einbeziehende Erzählung von Welt, soweit sie als persönliche Erfahrung fassbar wird.⁸

Many contemporary novelists and critics regard the objective narrator as unpoetic and old-fashioned. Moreover, the 20th century novelist is of the opinion that the form of the conventional novel does not serve the purpose of giving an expression to the changes that took place in man's life before, during and after World War I. Whereas the earlier writer had reliable criteria to interpret the world he lived in, the writer of the first two decades of the 20th century is confused by the increase of experiences, knowledge, ideas and the faster tempo of changes. The novelist finds himself unable to survey the world he lives in as a whole. It is within his capability, however, to present the reality in

⁷James Joyce, A Portrait of the Artist as a Young Man (London: Jonathan Cape, 1952), pp. 244-245.

⁸Wolfgang Kayser, Entstehung und Krise des modernen Romans (Stuttgart: Metzler, 1955), p. 26.

small, very realistic splinters in the consciousness of one character. Auerbach writes about this Mimesis:

At the time of the first World War and after certain writers distinguished by instinct and insight find a method which dissolves reality into multiple and multivalent reflections of consciousness.⁹

The English novelist Virginia Woolf demanded that the narrator of objective facts should disappear completely in the novel. Every statement should appear by way of reflection in the consciousness of the dramatis personae. In her book The Common Reader she made the following appeal to writers:

Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incidence scores upon the consciousness.¹⁰

As a result of the attack on the epic form of the novel modern writers often compress events to a few days or hours. Whereas it seems impossible for the writer to render the exterior events satisfactorily, he can at least hope to report things which happen to an individual within a definite time with reasonable completeness. However, these events are not described by an omniscient author. They are placed in the consciousness of one or more characters. This method is generally known as the stream-of-consciousness technique.¹¹

Stream of consciousness and interior monologue.--The most important device for expressing the content of consciousness

⁹Erich Auerbach, Mimesis: The Representation of Reality in Western Literature (New York: Doubleday, 1957), p. 487.

¹⁰Virginia Woolf, The Common Reader (London: Hogarth, 1933), p. 190.

¹¹see Melvin Friedman, Stream of Consciousness . . ., pp. 2-3, and Humphrey, Stream of Consciousness . . ., pp. 1-4.

is interior monologue. Kayser writes about the connection between the two:

Der Strom des Bewusstseins in einer erdichteten Gestalt wird darstellbar durch den inneren Monolog, in dem die Gestalt selbst zum Sprechenden wird, oder in der sogenannten erlebten Rede, bei der der Erzähler da ist und doch nicht da ist, indem er sich in das Innere der Figur versetzt und aus ihrer Perspektive spricht.¹²

The device of interior monologue had been used earlier in literature, too. It is not an invention of the 20th century writer. But earlier it served quite a different aesthetic purpose. The content of the individual's consciousness was described by the author, but it was rationally limited to things "connected with the particular incident being related or the particular situation being described."¹³ The author always preserved his position as the final and governing authority, with his knowledge of an objective truth. In the stream-of-consciousness technique, however, interior monologue serves the purpose of the complete elimination of the author from the novel and the description of unimpressive, random events. No great changes or catastrophes are described, but an "ordinary mind on an ordinary day."¹⁴ The function of the author is reduced to that of a photographer of mental processes. Often these photographs are very realistic and truthful. But it remains to be asked whether it is the task of the novel to perform the function of a photograph of life. This is the point at which the modernists have been censured

¹²Kayser, Entstehung und Krise . . . , pp. 31-32.

¹³Auerbach, Mimesis, p. 473.

¹⁴Woolf, The Common Reader, p. 189.

by literary critics.

Beach expressed his satisfaction that since the time of Henry James fiction was finally being differentiated from history, philosophy and science. He says: "We like fiction unadulterated; we like the sense of taking part in an actual, a present experience, without the interference of an authorial guide."¹⁵

But Beach also realized the alienation which takes place as a result of the extreme subjectivism of modern authors. Using Joyce's Ulysses as an example, he shows how a writer can pursue a technique "beyond the point where it can serve the ends of art."¹⁶ Beach anticipates a movement away from this intense subjectivism towards a closer connection between thought and action. He is of the opinion that future writers will make more moderate use of the tricks used by novelists such as Joyce, Faulkner and Richardson. They will not give them up entirely, because "the new writers have brought in use instruments too valuable to be thoughtlessly thrown aside."¹⁷ Beach wrote these words ten years after Joyce's Ulysses was first published (1922). Today we are in a better position to judge what direction the development of interior monologue was to take.

Stream of consciousness and interior monologue after James Joyce.--In 1927, in his Clark lectures at Cambridge,

¹⁵Beach, The Twentieth Century Novel, p. 15.

¹⁶Ibid., p. 549.

¹⁷Ibid., p. 554.

E. M. Forster said that the novelist's chief concern should be unhampered omniscience: "He [the author] commands all the secret life, and he must not be robbed of this privilege."¹⁸ In the years following Ulysses, however, there was no indication in the Western novel that full or partial omniscience of the author would be restored. Writers such as Dos Passos, William Faulkner, Alfred Döblin and Valéry Larbaud yielded to the "infection"¹⁹ and made ample use of the technique of stream of consciousness. However, in contrast to Joyce, they were all far more moderate in the use of interior monologue and some other tricks of the technique. Melvin Friedman describes this new trend as follows:

It soon became increasingly apparent that all these books, which stemmed directly from Ulysses, were no more than pale copies of the original and that Joyce had, in a sense, exhausted the method and erected in Ulysses a unique monument to stream of consciousness devoid of facility.²⁰

Moreover, the novelists after James Joyce came to realize the limits of the stream-of-consciousness technique. First of all, the technique cannot give a picture of man as a totality, but only of a few sides of him. It is, as Beach points out,

almost invariably applied to persons of an extremely "introverted" type, to neurotics and those of

¹⁸E. M. Forster, Aspects of the Novel (New York: Harcourt, Brace and Company, 1927), p. 128.

¹⁹this is the expression Beach uses in The Twentieth Century Novel, p. 517.

²⁰Melvin Friedman, Stream of Consciousness . . ., p. 244.

unbalanced mind, or to occasional states of mind of normal individuals bordering on obsession or delirium: states of mind in which the consciousness is given over to the chaotic play of sensations and associations, undirected by the normal will to rational conduct.²¹

Secondly, the technique does not satisfy the expectations of the reading public, unless it is used in a very sparing and selective way. If the devices of stream of consciousness, such as interior monologue, become an end in itself, the technique tends to be "clumsy, fatiguing, and downright boring."²²

Lastly, with the final extinction of the author the structure of the novel is destroyed and fiction as an art becomes extinct also. It cannot be the function of literature to photograph life or render the experiences of ordinary people in ordinary circumstances. This would mean to misunderstand the very act of writing which is a "process of abstraction, selection, omission, and arrangement."²³ Norman Friedman asks quite rightly:

But why, finally, need we go to a novel for a slice of life when we can go to the nearest street corner for a much more vivid one which we can experience at first hand?²⁴

For Wolfgang Kayser the narrator is one of the most essential formal principles of the novel. Attempts to remove him end in depriving the novel of its essence: "D e r T o d

²¹Beach, The Twentieth Century Novel, p. 529.

²²J. B. Priestley, Literature and Western Man (London: Mercury, 1962), p. 333.

²³Norman Friedman, "Point of View in Fiction . . . ," p. 1179.

²⁴Ibid., p. 1179.

d e s E r z ä h l e r s i s t d e r T o d d e s
R o m a n s ."²⁵ The novelist is a creator (Weltschöpfer)
from the very beginning of a novel: ". . . mit dem ersten
Wort, das der Romanschreiber setzt, schafft er eine Welt und
schafft sie sich durch ihn."²⁶

Beginning in the early thirties a reaction against the
stream-of-consciousness method spread throughout the Western
novel. The novelists and critics admitted the valuable
innovations which Joyce and Proust had introduced into the
novel, but they no longer depended on them entirely. As
Sartre points out, the device of interior monologue "est
devenu aujourd'hui un procédé parmi d'autres du romancier."²⁷
Novelists such as François Mauriac and Jules Romain appreciated
the achievements of James Joyce and Virginia Woolf, but in
contrast to them they were of the opinion that literature is
intended to be a "transposition of life and not an actual
reproduction."²⁸ Romain, for example, argued that the technique
of interior monologue could be used, but that it should be
withheld until the reader is already sufficiently acquainted
with the psychological motives of the character. The moment
when the device ought to be introduced appears at a turning-

²⁵Kayser, Entstehung und Krise . . . , p. 34.

²⁶Wolfgang Kayser, "Wer erzählt den Roman?" Die
Vortragsreise (Bern: Francke, 1958), pp. 100-101.

²⁷Jean-Paul Sartre, "Qu'est-ce que la littérature?"
Situations (Paris: Gallimard, 1948), II, 201, footnote 11.

²⁸Melvin Friedman, Stream of Consciousness . . . ,
p. 259.

point, a crisis or a climax.²⁹

We can see from this that the stylistic medium of interior monologue has received quite a new function in modern Western literature. It is neither sporadic as in the 19th century novel, nor is it an end in itself as in the stream-of-consciousness novel in the twenties of this century. It is very interesting to note that in this change of the function of interior monologue we find an astonishing parallel in the Soviet novel, which will be dealt with in the last part of this thesis. In view of the fact that the Soviet novel is the legitimate heir of the Russian classical novel, with a few Western touches and modernist influences, it is worth while saying a few words about the author and interior monologue in the Russian novel before 1917.

Interior Monologue in Russian Literature

The position of the author.--The Western novelist of the 18th and 19th centuries had to "carry the whole world within himself," to use the famous expression made by Goethe in his talks to Eckermann. This is even more true of the Russian author. He was supposed to show people how to live and to tell the reader what was to be regarded as right or wrong. J. B. Priestley writes about this function of the author and of literature in general:

A large section of Russian readers, especially among the young, looked to literature for a sign. They did

²⁹Melvin Friedman, Stream of Consciousness . . . , p. 260.

not ask the novelist for entertainment, but cried to him for help.³⁰

It was the task of literature and the author to provide an "encyclopedia of Russian life."³¹ Literature had to serve as the "sociology, the psychology, the ethics, and the metaphysics of Russian man."³² The great Russian literary critics of the 19th century demanded that art should be subordinated to reality (Chernyshevskii) and be a textbook of life (Belinskii). The form of a literary work should be the expression of the content. In order to give the reader a more realistic picture of reality, the verbal texture of a novel must be "as unobtrusive as a pane of glass."³³

Belinskii demanded that the author should manifest his subjectivity and personality everywhere in the novel.³⁴ The writer had the right and the duty to indulge in digressions and personal judgments or advice. He should be an artist and a thinker at the same time,³⁵ and his language should be strictly personal throughout the work. Tolstoi's views about the role of the author in a novel were very much the same as Belinskii's. For Tolstoi the author's main concern must be

³⁰Priestley, Literature and Western Man, p. 139.

³¹see Hugh McLean, "The Development of Modern Russian Literature," Slavic Review, XXI, No. 3 (1962), 399.

³²Ibid., p. 399.

³³Ibid., p. 400.

³⁴see B. Meilakh (ed.), Russkie pisateli o literaturnom trude (Leningrad: Sovetskii pisatel', 1954), I, 549.

³⁵Ibid., p. 550.

"sil'noe iskanie istiny" (an intense search for truth).³⁶ By implication the novelist must reveal his own character and his attitude towards everything he writes about. On the other hand, he must not interfere too conspicuously and not discuss his characters with the reader.³⁷

It follows from this that the author in classical Russian literature is always visible as the selective force of those stylistic media which best suit his purpose of conveying certain ideas and convictions. He never becomes interested in a stylistic medium per se, but subordinates the various artistic devices to his main purpose, viz. communication. The author is present throughout his whole work - in the use of a particular word or phrase, in the selection of certain etymological and syntactical forms, and in the development of the plot. The omniscient attitude of the Russian author also determines the nature and function of interior monologue in the Russian novel.

Interior monologue in the Russian novel.--It was the critic Chernyshevskii who first used the term vnutrennii monolog (interior monologue) in Russian literature. The term appeared in a review by Chernyshevskii of Tolstoi's Childhood, Boyhood and Youth and the War Stories, published in the Sovremennik for the year 1856.³⁸ In the review Chernyshevskii

³⁶A. Chicherin, "Stil' romanov L'va Tolstogo," Russkaia literatura, VI, No. 1 (1963), 22.

³⁷Ibid., p. 21.

³⁸The review itself could not be obtained by the author of this thesis. It is referred to in Melvin Friedman, Stream of Consciousness . . ., p. 69.

praises Tolstoi's art in depicting mental processes and what he calls dialektika dushi (dialectics of the soul), i.e. the process of the transition from one thought or feeling to another and the constant flow of the consciousness.³⁹

A few years later, in 1862, Dostoevskii wrote the following in his short story Skvernyi anekdot (An Unpleasant Predicament):

Известно, что целые рассуждения проходят иногда в наших головах мгновенно, в виде каких-то ощущений, без перевода на человеческий язык, тем более на литературный. Но мы постараемся перевести все эти ощущения героя нашего и представить читателю хотя бы только сущность этих ощущений, так сказать то, что было в них самое необходимое и правдоподобное. Потому что ведь многие из ощущений наших, в переводе на обыкновенный язык, покажутся совершенно неправдоподобными. Вот почему они никогда и на свет не являются, а у всякого есть. Разумеется, ощущения и мысли Ивана Ильича были немного бессвязны. Но ведь вы знаете причину.⁴⁰

After this introductory explanation Dostoevskii presents the actual contents of Ivan Il'ich's thinking:

Что же! - мелькало в его голове, - вот мы все говорим, говорим, а коснется до дела, и только шиш выходит. Вот пример, хоть бы этот самый Пселдонимов: он приехал давеча от венца в волнении, в надежде, ожидая вкусить... Это один из блаженнейших дней его жизни... Теперь он возится с гостями, задает пир - скромный, бедный, но веселый, радостный, искренний... Что ж, если б он узнал, что в эту самую минуту я, я, его начальник, его главный начальник, тут же стою у его дома и слушаю его музыку! А и в самом деле, что бы с ним было? Нет, что бы с ним было, если б я теперь же вдруг взял и вошел? гм... Разумеется, сначала он испугался бы, онемел бы от замешательства. Я помешал бы ему, я расстроил бы, может быть, всё... Да, так и было бы, если б вошел всякий другой генерал, но не я... В том-то и дело, что всякий, да только не я...⁴¹

³⁹see Chicherin, "Stil' romanov L'va Tolstogo," p. 37.

⁴⁰F. M. Dostoevskii, Sobranie sochinenii (Moskva: Goslitizdat, 1956), IV, 15-16.

⁴¹Ibid., p. 16.

The interior monologue of Ivan Il'ich occupies not quite three pages in the whole short story; the remainder of the story is largely author's narration and description. The introductory sentences to the monologue sound like an apology for the writer's break with the conventions of his time.

He stifles, inadvertently, the creative urge of his contemporaries by speaking of the impossibility of recording the flow of consciousness, in its uninterrupted form. He is content with presenting only the kernel of his hero's sensations.⁴²

The example quoted above is very illustrative of the way in which both Dostoevskii and Tolstoi use interior monologue in their works. Tolstoi makes considerable use of the device in the last part of Anna Karenina, when all control in the mind of the heroine is suddenly released. He uses interior monologue intermittently in Voyna i mir and in some of his stories. Dostoevskii wrote two stories which are built entirely on interior monologue, Krotkaia and Zapiski iz podpol'ia. In his longer novels, however, we find only intermittent pieces of interior monologue.

In some cases both writers come astonishingly close to the technique of Joyce and Virginia Woolf. This is especially true of Tolstoi's novel Anna Karenina, in the seventh part of which we can find the following, rather "modern" passage:

"Я умоляю его простить меня. Я покорилась ему. Признала себя виноватой. Зачем? Разве я не могу жить без него?" И не отвечая на вопрос, как она будет жить без него, она стала читать вывески. "Контора и склад. Зубной врач. Да, я скажу Долли все. Она не любит Вронского. Будет стыдно, больно, но я все скажу ей. Она любит меня, и я последую ее совету. Я не покорюсь ему; я не позволю ему

⁴²Melvin Friedman, Stream of Consciousness . . ., p. 66.

воспитывать себя. Филиппов, калачи. Говорят, что они
возят тесто в Петербург. Вода московская так хороша.
А мытищенские колодцы и блины".⁴³

Passages of this kind provoked Michel Aucouturier to write: "Monologues de ce genre font de Tolstoj un précurseur des romanciers modernes."⁴⁴ The similarity between the depiction of the stream of consciousness of Anna and that, for example, of Mr. Bloom in Ulysses is indeed striking.⁴⁵ However, the similarity is only in the form of interior monologue. In content and function the interior monologues of both Dostoevskii and Tolstoi differ greatly from those of Joyce, Richardson, or Virginia Woolf. As in the passage quoted above both Russian novelists present the "inner language" of their heroes in all its brokenness and incompleteness. But the devices for the reproduction of the "inner language" are always an instrument of analysis both for Dostoevskii and Tolstoi. Interior monologue is never a mere mechanism, but always an effort of expression.⁴⁶

⁴³Tolstoi, Sobranie sochinenii, IX, 341. The quotation marks are given as they appear in the original. It should be remembered that interior monologue in Russian as well as Soviet literature is usually given in quotation marks.

⁴⁴Michel Aucouturier, "Langage intérieur et analyse psychologique chez Tolstoj," Revue des Études Slaves, XXXIV (1957), 9.

⁴⁵see for example the following passage from Ulysses, p. 479. Bloom watches a young lame girl limping away:
Poor girl! That's why she's left on the shelf and the others did a sprint. Thought something was wrong by the cut of her jib. Jilted beauty. A defect is ten times worse in a woman. . . . I have such a bad headache today. Where did I put the letter? Yes, all right.

⁴⁶Aucouturier, "Langage intérieur et analyse psychologique . . . ," p. 12.

The depicted thoughts, feelings, and impressions in the interior monologues of a Dostoevskii or Tolstoi are not chosen in a haphazard way, without any relation to an action or an authorial purpose, as is the case in Joyce's Ulysses. The mental processes as depicted by the Russian novelists are directed towards the ultimate understanding of the nature of things and events. Dostoevskii goes deeper into the psyche of man than any Russian or European author before his time, but he subordinates the depiction of these "lower depths" to a greater purpose: "das dichterische Erfassen des Wandels der Zeiten, der Menschen, ihrer Psychologie, ihrer Moral und Weltanschauung."⁴⁷

In contrast to many Western modernists the depiction of the "inner language" in the works of the two great Russian writers does not become an end in itself. The various stylistic characteristics of interior monologue - repetitions, leit-motivs, and incomplete phrases,

reflètent la démarche tâtonnante d'une pensée qui se cherche, dont l'expression reste toujours en suspens et revient sans cesse sur les mêmes mots pour se reprendre et se compléter.⁴⁸

Interior monologue in Russian literature is one of several stylistic media for the depiction of inner life. The practice of Tolstoi and Dostoevskii shows that the device of interior monologue is used for depicting the deeper levels of consciousness, while omniscient description is preferred for

⁴⁷Georg Lukács, Der russische Realismus in der Weltliteratur (Berlin: Aufbau-Verlag, 1953), p. 162.

⁴⁸Aucouturier, "Langage intérieur et analyse psychologique," p. 13.

thoughts which are closest to the speech level of consciousness. In this selection of the appropriate stylistical medium we can see the guiding force of the omniscient author, which is so typical for the 19th century novel and which has been inherited by the Soviet novel. However, the Soviet novel is not only a continuation of the "classical heritage," but has been influenced by modern European trends as well, especially in the early period (until about 1930) and after 1956. Contact with European literature has always proved very beneficial to the Soviet novelists (as well as to their predecessors). Most innovations in style require the "richer, denser, more varied world of Europe," as Mathewson writes.⁴⁹ Old movements, mixed with modern influences from the West could provide a richer mixture of material to choose from, provided the Soviet author is in a position to select certain stylistic media without regard to prescriptions made by critics and Party ideologists. It is the misfortune of the Soviet author that he can make only sparing use of many innovations in the field of style which would certainly contribute to producing a better aesthetic quality in his novel.

Socialist Realism versus James Joyce

The author and his selective function in Socialist realism.--Maxim Gor'kii, who can be regarded as the initiator of the method of Socialist realism, strongly denied the

⁴⁹Rufus W. Mathewson, Jr., "Russian Literature and the West," Slavic Review, XXI, No. 3 (1962), 413.

existence of an absolute creative freedom of the writer. He sees the novelist as a historical and social phenomenon brought forth by the spiritual work of the whole nation. In Gor'kii's view the author is always connected with his epoch, nation and class and the ideas of his time.⁵⁰ If an author turns towards individualism, this is not a result of his free decision, but of his isolation which again is caused by the circumstances and the society he lives in. In a Socialist society, however, the writer cannot be concerned about something which is only typical of his own ego and consequently not comprehensible to all.⁵¹ The author must possess a profound knowledge of the exterior and interior world of man. This will enable him to select from the chaos of impressions and from the motley of feelings what is objective, generally valid and typical. He must discard what is narrowly personal and subjective.⁵²

In an article called Razrushenie lichnosti (The Disintegration of Personality) Gor'kii lamented that the Russian writers of the last decade of the 19th and the first decade of the 20th century had broken with the traditions of the classical novel. He wrote:

The old writers were marked by a broad sweep of conceptions, a harmonious world-outlook, and a zest for life. The whole of our boundless world lay within the compass of their vision. The "personality" of the

⁵⁰see B. Meilakh (ed.), Russkie pisateli o literaturnom trude (Leningrad: Sovetskii pisatel', 1956), IV, 22.

⁵¹Ibid., p. 108.

⁵²Ibid., p. 117.

present-day writer lies in his manner of writing. . . .
The writer is no longer a mirror of the world, but a
small splinter thereof.⁵³

From the very beginnings of Marxist literary criticism in the Soviet Union there was a strong opposition to all modernist trends in literature, among them the stream-of-consciousness technique and its devices. In Russia Andrei Belyi came to be regarded as the decadent writer par excellence and a counterpart of the Irish novelist James Joyce. To the critic Kuznetsov Belyi's novels seemed a "version of the bourgeois school of stream of consciousness."⁵⁴

There is, indeed, a striking similarity between the novels of the two authors, especially Belyi's St. Petersburg and Joyce's Ulysses, which was written ten years later (1922). Like Joyce, Belyi compresses the action of his narrative, makes use of the stream-of-consciousness technique, presents flashbacks and memory associations and depicts the fascinating interplay and overlapping of thoughts and emotions.⁵⁵

Mathewson describes the similarity in the technique of both authors as follows:

One tendency, expressed most notably by Belyi, moved towards the narrative obliquity, the breakup of linear time schemes, the radically shifting point of view we

⁵³Maxim Gorky, On Literature: Selected Articles (Moscow: Foreign Languages Publishing House, n.d.), p. 123.

⁵⁴M. Kuznetsov, "Razvitie sovetskogo romana," Problemy sotsialisticheskogo realizma (Moskva: Sovetskii pisatel', 1961), p. 358.

⁵⁵see the Introduction to Belyi's novel by John Cournos in St. Petersburg, p. XV.

have become accustomed to finding in different combinations in Proust, Joyce, and Faulkner.⁵⁶

Another characteristic which Belyi shares with Joyce and other Western modernists is the avoidance of all didacticism on the part of the author. Andrei Belyi never judges or moralizes in his novels; he is solely concerned to present the whole chaos of the memories, associations, impressions and feelings of his characters, with a special accent on the realm of the terrible, horrible and mysterious.

These features, however, could not but evoke serious disapproval by Marxist critics and Party ideologists in the Soviet Union. Gor'kii contented himself with warning the younger writers against Belyi's influence on their style. In a letter to K. Fedin he praised Belyi's expressive language which the young Soviet authors should not ignore in their search for stylistic quality. But he also strongly recommended Fedin to seek his own way in the field of style.⁵⁷

We know today that Belyi exerted a very strong influence on the novelists of the twenties. His experiments in style have left their traces in the works of Zamiatin, Pil'niak, several young proletarian authors, and Fedin's Goroda i gody.⁵⁸ Il'ia Ehrenburg mentions in his memoirs that his own early style bears traces of Belyi's influence. He

⁵⁶Mathewson, "Russian Literature and the West," p. 417.

⁵⁷see Il'ia Ehrenburg, "Liudi, gody, zhizn'," Book III, Novyi mir, XXXVII, No. 9 (September, 1961), 109.

⁵⁸see Gleb Struve, Soviet Russian Literature 1917-1950 (Norman: University of Oklahoma Press, 1951), p. 13.

calls Belyi's novel a "great event in the history of Russian prose."⁵⁹ He also notes that the present-day writers are indirectly influenced by Belyi's style though they might never have read one of his books. It is through the older novelists who themselves were contemporaries of Belyi that his influence is handed on to the young generation of writers.

In official Soviet literary criticism, however, Belyi's books were never recommended as models for the younger writers. Leon Trotskii placed him at the top of decadent literature when he wrote about him in his book Literature and Revolution (1923):

The inter-revolutionary (1905-1917) literature, which is decadent in its mood and reach and over-refined in its technique, which is a literature of individualism, of symbolism and of mysticism, finds in Biely its most condensed expression. . . .⁶⁰

Since 1935 Belyi's novels have not been reprinted in the Soviet Union. His memory has been treated with derision and contempt by the Communist Party leaders, especially by Zhdanov.⁶¹ Belyi's counterpart in the West, James Joyce, underwent a similar treatment in Soviet criticism a few years later.

In the thirties James Joyce came to be the most discussed figure of all Western authors in Soviet literary life. Although little of his work was actually known in the

⁵⁹Ehrenburg, "Liudi, gody, zhizn'," III, 106.

⁶⁰Leon Trotsky, Literature and Revolution (New York: Russell & Russell, 1957), p. 46.

⁶¹see George Reavey's Foreword to St. Petersburg, p. X.

Soviet Union, he was hailed at first as the epitome of the antibourgeois spirit in Western literature.⁶² But the enthusiasm of critics and writers soon came to an end at the First Congress of Soviet Writers in 1934. At the congress special attention was given to the relationship of Western and Soviet literature. A whole report, given by Karl Radek, dealt with this problem. The report was entitled "Contemporary World Literature and the Tasks of Proletarian Art" and gave an analysis of the contemporary literary scene in the West. Radek divided Western literature into a young proletarian literature, a fascist bourgeois literature and a bourgeois literature which openly sided with Communism. One section of his report was dedicated entirely to the question "James Joyce or Socialist realism?"⁶³

The anti-Joyce campaign had started already in 1933; it was launched by Prince D. S. Mirsky.⁶⁴ Mirsky, who had a profound knowledge of European, and especially English, literature, published a few ultra-Marxist articles about the relationship between Soviet literature and contemporary European writers. He attacked the formalists who were trying to interest Soviet writers in Joyce's experiments in style

⁶²Struve, Soviet Russian Literature 1917-1950, p. 253.

⁶³Karl Radek, "Contemporary World Literature and the Tasks of Proletarian Art," Problems of Soviet Literature, Reports and Speeches at the First Soviet Writers' Congress, ed. H. G. Scott (New York: International Publishers, n.d.), p. 150ff.

⁶⁴see Struve, Soviet Russian Literature 1917-1950, p. 253.

and expressed the opinion that Soviet literature had no need for Joyce.⁶⁵

For his part, Mirsky was attacked by critics and writers who were in favour of a more intense study of Western culture. The playwright Vsevolod Vishnevskii wrote a reply to Mirsky's campaign in an article called Znat' zapad! (We Must Know the West). Vishnevskii praised Joyce's Ulysses as a "perfectly outspoken portrayal of men of the capitalist era" and referred to the views of the film-producer Sergei Eisenstein, who had met Joyce in Paris and had become interested in his technique of the interior monologue.⁶⁶

However, the anti-Joyce campaigners proved the stronger. In his report to the Writers' Congress Karl Radek gave the final verdict on the Irish novelist. He criticized the Soviet writers, who without being in any way familiar with Western literature, hailed Joyce's artistic method as the new key to art. He said in his report:

When they [the Soviet writers] hear that a book of eight hundred pages, without any stops and without any commas, has appeared abroad, they ask: "Perhaps this is that new art which is rising out of chaos?"⁶⁷

He further argued that instead of imitating decadent artists the Soviet writers should rather learn from the classics and the young proletarian writers abroad. Decadent writers such as Joyce, Proust and Dos Passos represented the

⁶⁵Struve, Soviet Russian Literature 1917-1950, pp. 255-256.

⁶⁶Ibid., p. 255.

⁶⁷Radek, "Contemporary World Literature and the Tasks of Proletarian Art," p. 150.

literature of dying capitalism, which was unable to portray "the great events of the class struggle, the titanic clashes of the modern world."⁶⁸

Radek admits in his report that the Joycean method might be useful for depicting "small, insignificant, worthless people and their actions, thoughts, and emotions."⁶⁹ The method is, however, quite unsuitable for depicting the typical in the individual. There are better methods for achieving this purpose:

If it is a question of being able to present the typical in the individual, we do not need Joyce for that. As teachers Balzac, Tolstoy are enough for us.⁷⁰

The Soviet writer cannot and must not accept Joyce's conviction that "there is nothing great in life - no great events, no great people, no great ideas."⁷¹

Radek summed up his report by admonishing the Soviet writers that their way "lies not through Joyce, but along the highway of Socialist realism."⁷² The artist in Socialist realism had the task of selecting all the typical phenomena of dying capitalism and growing socialism:

We do not photograph life. In the totality of phenomena we seek out the main phenomenon. Giving everything

⁶⁸Radek, "Contemporary World Literature and the Tasks of Proletarian Art," p. 154.

⁶⁹Struve, Soviet Russian Literature 1917-1950, p. 258.

⁷⁰Radek, "Contemporary World Literature and the Tasks of Proletarian Art," p. 179.

⁷¹Struve, Soviet Russian Literature 1917-1950, p. 257.

⁷²Ibid., p. 259.

without discrimination is not realism. That would be the most vulgar kind of naturalism. . . . Realism means that we make a selection from the point of view of what is essential, from the point of view of guiding principles.⁷³

The results of Radek's report and the discussions on it were: a clear definition of the relationship between Soviet and European literature; a close relationship with proletarian literature abroad; a new reverence for the old masters, such as Tolstoi and Balzac; and a determined rebuff to modernist and subjectivist tendencies in the novel.⁷⁴

Interior monologue in Soviet literary criticism.--With the person of James Joyce the device of interior monologue also became suspicious. As with other stylistic devices which were widely used in the West in the twenties and thirties, interior monologue was regarded as an example of formalist trends and therefore unacceptable for the Soviet writer.⁷⁵ The Soviet novelist often did not even know Joyce's books, for the reason that his works had never been translated in the Soviet Union.

However, there was one possibility for the Soviet writer to study examples of the technique of interior monologue. The works of the so-called progressive writers were printed and translated in the Soviet Union and recommended as models. These progressive writers, as well as the proletarian

⁷³Radek, "Contemporary World Literature and the Tasks of Proletarian Art," p. 181.

⁷⁴see also Struve, Soviet Russian Literature 1917-1950, p. 259.

⁷⁵see also George Reavey, Soviet Literature To-Day (London: Lindsay & Drummond, 1946), p. 23.

writers, were free to choose any stylistic medium they thought fit for their artistic purpose, including elements of the stream-of-consciousness technique. Through them and the Russian classical writers the device of interior monologue found an entrance into the works of Soviet novelists too.

As a result a curious situation arose in Soviet literature: while the device of interior monologue was hardly ever mentioned in Soviet criticism, it nevertheless became part of the literary works of most major Soviet novelists. This fact has been treated only recently in Soviet literary criticism. Literary practice and the influence of European Marxist critics brought forth a gradual change in the official critics. The opinions of the Western Marxist critics about Joyce and his methods are best expressed in the critical works of Jack Lindsay, the English novelist and critic, whose views are held in high esteem in the Soviet Union. He wrote in After the Thirties (1956) as follows:

A writer of our day, who has lived through the last three decades and who has never been moved by Joyce's *U l y s s e s* . . . is simply uninterested in words and their creative possibilities. But if he has gone no further, he will have sunk far below the level of Joyce. . . . He will have become a serious artist only if he has rejected such influences; but by his passing assimilation of their products and methods, he will have gone deep into what is happening to people in his epoch.⁷⁶

Under the influence of European Marxist criticism the Soviet critics came to realize too that the much-abused device of interior monologue was by no means an invention of

⁷⁶quoted from Neubert, Die Stilformen . . . , pp. 172-173, footnote 4.

the Western modernists, but a comparatively old technique which had been used frequently by the classical writers too. Moreover, it had been used with success in quite a few outstanding Soviet novels. For these reasons many Soviet critics came to look at the device more objectively, and an intense controversy about psychological analysis and style in general began at the turn of 1955.

Many critical articles demanded that the writer should penetrate deeper into the secrets of the psyche of man. The critic Motylëva, in a reply to V. Turbin, who had rejected a deeper revelation of man's inner world,⁷⁷ wrote as follows:

There was no limit for the classical writers in penetrating into the human soul - so why cannot the writers of the new century go further, deeper?

.
After all, our revolutionary century pays more attention to the individual human personality rather than diminishing it!⁷⁸

Motylëva further argues that if the writer wants to give a truthful picture of the psyche of man, he must consider the artistic methods of the classical novelists as well as of the modern Western writers. She praises Louis Aragon for his skilful use of the stream-of-consciousness technique and interior monologue and refers to the novels of the Czech novelist Marie Pujmanová, whose use of indirect interior monologue and a kind of collective direct interior

⁷⁷in his book Tovarishch vremia i tovarishch iskusstvo (Moskva: 1961), which was not available to the author of this thesis.

⁷⁸T. Motylëva, "O literaturnom novatorstve," Inostrannaia literatura, No. 6 (June, 1962), pp. 213-214.

monologue in Louis Aragon's style is highly recommended to Soviet authors as well.⁷⁹

It is interesting to note that the most daring demands for more experiments in style came from Marxist critics outside the Soviet Union. Under the influence of Western progressive writers such as Aragon, Lindsay and André Stil, Polish, Czech, Hungarian and East German critics worked out new methods of including the best stylistic achievements of Western literature in the framework of Socialist realism.

The Polish critic Stefan Żółkowski refers to the literary practice of Louis Aragon as a writer who, while following the method of Socialist realism, makes use of many artistic innovations of authors who are "ideologically remote from the revolution."⁸⁰ The Socialist novelist need not by any means adopt the whole structure of the works of Joyce, Proust, or Beckett. But he can select their best stylistic elements and make them an "integral part of a new totality, of a new stylistic unity."⁸¹

The Czech critic Jiří Hajek argues that the practice of Soviet and Czechoslovak novelist proves that it is quite possible for the method of Socialist realism to adopt various modern stylistic media, including those which are regarded as

⁷⁹Motylëva, "O literaturnom novatorstve," p. 225.

⁸⁰Stefan Żółkowski, Perspektywy literatury XX wieku (Warszawa: PIW, 1960), p. 222.

⁸¹Ibid., p. 272.

the symptoms of modernism (interior monologue).⁸² He lists the advantages of the technique of interior monologue for the author - the possibility of jumping from thought to thought, of creating astonishing associations of feelings, and of a comparatively free construction of phrases.⁸³

The Leipzig professor Hans Mayer criticized contemporary writers and critics who pretend to be ignorant of the mere existence of a Franz Kafka and a Ulysses by James Joyce. He does not plead for a "Kafka-Renaissance" and a "Joyce-Imitation," but it is his opinion that a modern writer must know these modernist trends if he wants to portray the new reality truthfully.⁸⁴

However, almost all Marxist critics agree upon the fact that there cannot and must not be absolute freedom for the Socialist writer in his choice of certain modernist devices. There are a few restrictions which the writer in Socialism must observe: he must not become interested in a stylistic device per se; the supremacy of content over form must always be preserved and the complexity of the inner, spiritual and intellectual life of modern man must be seen as a historically concrete factor.⁸⁵ The realistic writer must

⁸² Jiří Hajek, "Shirota sotsialisticheskogo realizma," Voprosy literatury, VI, No. 5 (May, 1962), 93.

⁸³ Ibid., p. 95.

⁸⁴ see I. Anisimov, "Nashi zadachi," Problemy realizma, Materialy diskussii o realizme v mirovoi literature 12-18 apreliia 1957, ed. I. I. Anisimov and Ia. E. El'sberg (Moskva: Goslitizdat, 1959), p. 18.

⁸⁵ see L. Novichenko, "Mnogoobrazie khudozhestvennykh

strongly reject the escape of bourgeois literature into an abstract, fabricated, in reality non-existent private "psychology" which in its artificial isolation from social life comes into being on paper only and ever remains without substance.⁸⁶

The Socialist writers must substitute for this extreme subjectivism a "new realism of the soul,"⁸⁷ which reflects the growing perception of man "from the horizon of the individual to the horizon of all."⁸⁸

The Socialist writer must not indulge in the haphazard description of details, but must strive to select the important and essential and omit the unimportant and inessential.⁸⁹ He must avoid any means of description which threatens to dissolve the contours of the human personality, e.g. by exclusive introspection and the cult of the momentary mood. And above all, he must always consider the "organic, indissoluble connection between man as a private individual and man as a social being, as a member of a community."⁹⁰

As a result of the controversy over the depiction of

form i stilei v literature sotsialisticheskogo realizma," Problemy sotsialisticheskogo realizma (Moskva: Sovetskii pisatel', 1961), pp. 96-97.

⁸⁶George Lukács, Studies in European Realism (London: Hillway, 1950), p. 124.

⁸⁷This term was coined by Louis Aragon and used for the description of the style of the French novelist André Stil. See also Neubert, Die Stilformen . . ., p. 172, footnote 3.

⁸⁸An expression of the French poet Paul Éluard; quoted from Neubert, Die Stilformen . . ., p. 173.

⁸⁹Georg Lukacs, Wider den missverstandenen Realismus (Hamburg: Claassen, 1958), p. 57.

⁹⁰Lukács, Studies in European Realism, p. 8.

man's inner life in Socialist realism, the device of interior monologue is being given more attention by Soviet critics today. The general view which was established after the First Writers' Congress that interior monologue can be used only for describing superfluous and idle people was disproved by Soviet critics who proceeded in their arguments from Soviet literary practice itself. One of those critics, M. Kuznetsov, wrote as follows:

The practice of Soviet literature decidedly disproves the absurd opinion that the weighing of one's thoughts and feelings, the interior monologue and complex experiences are characteristic only of meditating intellectuals with a split personality.⁹¹

He quotes as an example Sholokhov's Podniataia tselina and the interior monologues of Kondrat Maidannikov, who certainly cannot be regarded as a "split intellectual."⁹²

We can see from this evidence that it was owing to the activities of a few of the more successful Soviet writers that the critics came to reappraise such modernist devices as interior monologue and the stream-of-consciousness technique in general. The new attitude of critics and ideologists in the Soviet Union is also due of course to the more liberal policy towards literature and culture since Stalin's death and posthumous dethronement. But the fact that Soviet literature has not become completely impoverished and schematized in style is entirely due to a few talented

⁹¹M. Kuznetsov, "O spetsifike romana," Problemy teorii literatury, ed. V. R. Shcherbina (Moskva: Izdatel'stvo Akademii Nauk SSSR, 1958), p. 247.

⁹²Ibid., p. 247.

writers and their constant efforts to pay special attention to the form of their works within the narrow limits of a dogmatic theory which regarded literature as a mere tool for "engineering human souls."⁹³ As Gleb Struve writes:

Though the aesthetic function of literature in Soviet Russia has been subordinated to the didactic and pseudo-cognitive ones, . . . it has shown signs of breaking through whenever there was a chance.⁹⁴

The next two chapters of this thesis will deal with two such "break-throughs" in Soviet literature in the use of interior monologue.

⁹³McLean, "The Development of Modern Russian Literature," p. 409.

⁹⁴Gleb Struve, "The Aesthetic Function in Russian Literature," Slavic Review, XXI, No. 3 (1962), 425.

CHAPTER IV

INTERIOR MONOLOGUE IN SOVIET LITERARY

PRACTICE: KONSTANTIN FEDIN

Fedin - the Soviet Flaubert

In Soviet literature Konstantin Fedin is the novelist who can be compared best to the French writer Gustave Flaubert. This comparison, however, only concerns the way of writing and the style of both authors. In contents and ideology both novelists are as different from one another as their two countries and the times they lived in. They are both marked by a constant search for perfection of style. Like Flaubert, Fedin

hated any looseness in the plot, any slipshod or hazy delineation of character. Prose, he claimed, must be clad in the granite of integrity and harmony.¹

In contrast to most other Soviet novelists Fedin has come to be known as a writer of great artistic finesse. In the Soviet Union as well as in the West he has acquired the reputation of an "austere and meticulous stylist."² In his critical works he himself has always stressed the importance of good form in a literary work. The main criterion for the

¹K. Paustovsky, The Golden Rose: Literature in the Making (Moscow: Foreign Languages Publishing House, n.d.), pp. 131-132.

²Reavey, Soviet Literature To-Day, p. 93.

determination of the artistic value of a novel or short story is always its language:

We know of good works of literature with an imperfect or even bad composition. But there can be no good work with a poor language.³

From the very first Fedin revealed in his writing that he had "close links with the tradition of nineteenth-century Russian literature."⁴ His work can be regarded as a continuation of the Russian tradition of social and psychological realism. The central theme of all his early novels is the psychology of the intellectual and his "doubts and problems in the face of a world of changing values."⁵ In his later works, after the forties, his main attention shifts to the depiction of the positive hero and his psychology. As a result we can distinguish two main periods in the development of Fedin's style: his early style from about 1920 to 1940, and his late style which emerged after World War II.

Fedin's early style is characterized by experiments in the form and structure of the novel and by the influence of Dostoevskii, Belyi, Strindberg and the German expressionists.⁶ His late style is marked by a return to the epic novel and a shift away from Dostoevskii as well as from formalist

³Konst. Fedin, Pisatel', iskusstvo, vremia (Moskva: Sovetskii pisatel', 1957), p. 349.

⁴Struve, Soviet Russian Literature 1917-1950, p. 88.

⁵Reavey, Soviet Literature To-Day, p. 61.

⁶see also Simmons, Russian Fiction and Soviet Ideology, p. 10.

experiments.⁷ At the same time, especially in the last volume of his trilogy, we can trace an increasing influence of the West European realistic novel. Here, in Kostër, all control seems suddenly released and Fedin shows his real talent and knowledge of the technique of the Western novel. Kostër demonstrates to perfection how the device of interior monologue can become an important part of the structure of the Soviet novel.

We have seen in Chapters II and III of this thesis that the use of interior monologue in the novel is closely connected with the standpoint of the author and his willingness to depict the inner life of his heroes. In a novel where the characters are described mainly from without we will find few examples of interior monologue. On the other hand, in a novel where the characters are described from within, but from the omniscient point of view of the author, interior monologue will not be used very often either. It is only in a more objective narration that interior monologue becomes an integral part of the whole novel.

In Dostoevskii's Brat'ia Karamazovy the narrator's "I" determines the rhythm and structure of the novel. We find all kinds of comments and explanations inserted by the author. Fedin's early novels also show traces of this over-subjective attitude in the author, especially his first novel, Goroda i gody. In most of his later novels, however, he achieves, to

⁷B. Brainina, Konstantin Fedin (Moskva: Goslitizdat, 1956), p. 306.

use his own word, neprinuzhdënnost' (ease) in writing.⁸ This means that the narrative "I" is more or less subdued and the story told partly by innuendos. The author's knowledge of the secret life of his characters is revealed in a "secret" way as well, one might say implicitly.⁹ This objective form of narration has a great advantage in that it frees the author from the necessity of making any apologies, explanations or reservations to the reader.

It follows that merely by looking at the first pages of any of Fedin's novels we can predict whether we will find only intermittent pieces of interior monologue or whether interior monologue will form an important part of the body of the novel. In defining the nature and structure of interior monologue we must always bear in mind that the basic characteristic of the linguistic form of interior monologue is that it must be different from that of author's narration. Fedin himself insisted that the speech of the characters which was actually pronounced should be different from the language of their reflections (inner language).¹⁰ In Fedin's opinion, the dialogue is "historical," i.e. its structure is controlled by historical and social conditions, because of its primarily communicative function. The inner language, however, is "unhistorical," because our thoughts run ahead and are the form of the psychological process which is freest

⁸Fedin, Pisatel', iskusstvo, vremia, p. 387.

⁹Ibid., p. 387.

¹⁰Ibid., p. 391.

and not controlled by history.¹¹

From his theoretic works about literature we can see that Fedin's attitude, like that of Flaubert, towards his own work is extremely critical. But whereas with Flaubert polishing up and rewriting became almost a disease, Fedin has been "able to strike the golden mean in his writing. The critic in him is always alive, but the critic does not get the upper hand over the writer."¹² This is visible in all his novels, in his early as well as his late style. In the following section we shall investigate each novel individually and determine the structure and function of interior monologue, its place in the structure of the novel and its relation to author's narration and other stylistic media.

Interior Monologue in Fedin's Early Style

Goroda i gody (1924).--In its subject-matter this novel is the first major work in Soviet literature to raise the problem of the intellectual in the October Revolution. In its style Goroda i gody combines traditional elements as used by the Russian classical writers, especially Dostoevskii, with the formal innovations of such modernists as Belyi and, to some extent, Remizov. Belyi's influence is especially evident in the breakup of linear time schemes and in a few other elements of the stream-of-consciousness technique. The omniscient "I" of the narrator in the novel recalls

¹¹Fedin, Pisatel', iskusstvo, vremia, p. 391

¹²Paustovsky, The Golden Rose . . ., p. 132.

Dostoevskii's style in the longer novels. We need only read the first pages of the first chapter of Goroda i gody to feel the presence of an all-pervading and omniscient author:

Человеку надо прожить долгую жизнь без неба, без прямых, широкогрудых ветров, вырасти в сомкнутом строю железных столбов, провести детство на чугуне лестниц и асфальте мостовых, чтобы стать в городе как лесовик в лесу.¹³

Despite the very subjective standpoint of the author we find a number of examples of interior monologue, mostly indirect. They are placed almost exclusively at climactic moments of the novel's action. This is the case in the following passage which describes Andrei Startsov's inner struggle. Andrei has been asked by the leader of an anti-Bolshevik revolt to supply him with a false passport. To obtain the passport Andrei has to steal some papers from the desk of his friend Kurt, which means betraying their friendship and the cause of the Revolution. On the other hand, von Schönau (the leader of the revolt) had rendered Andrei a valuable service in Germany. Moreover, with the passport at his disposal, von Schönau could return home to Germany and deliver a letter to Andrei's sweetheart Marie. Andrei's inner struggle is already evident in the dialogue between him and von Schönau:

- Вы хотите вернуться в Бишофсберг? - прерывает его Андрей.

- О да!

.
- Говорить об этом - безумие! - воскликнул Андрей, и вдруг, затихнув и пригнувшись к пленному, быстро

¹³Konst. Fedin, Sobranie sochinenii (Moskva: Goslitizdat, 1959), II, 17.

шепчет:

- Приходите ко мне сегодня, как стемнеет, я живу на углу...¹⁴

Dialogue can only cover those levels of consciousness which are closest to the surface, i.e. the speech level. In order to inform the reader about the deeper levels of Andrei's consciousness Fedin chooses the device of interior monologue, which has the advantage of a more dramatic and realistic depiction than would be possible in author's narration.

Он, конечно, скажет, кого только что встретил на улице, кого позвал к себе сегодня, когда стемнеет. Он устроит засаду у себя в комнате, он выдаст, он предаст беглеца. Предаст? Нет, он исполнит свой долг. Долг? Но разве он уже не нарушил своего долга? Ведь если беглец...¹⁵

Here this piece of interior monologue ends. It is interrupted by a description of how Andrei suddenly halts, reflects a moment and then dashes off again. The form of this passage of interior monologue is very modern as far as syntax is concerned, the phrases being short and fragmentary. In vocabulary, however, there is not much difference between author's narration and interior monologue. The dramatic and realistic effect of this passage is primarily achieved by short interrogative sentences, such as dolg? and predast?

However, this kind of passage is comparatively rare in Goroda i gody. There are about thirty examples of indirect interior monologue in the novel, which covers 430 pages. The one quoted above is one of the more realistic and modernistic

¹⁴Fedin, Sobranie sochinenii, II, 383.

¹⁵Ibid., p. 383.

examples, but in most cases the language of the interior monologue in this book is somewhat artificial and literary. Invariably interior monologue is used by the author in order to achieve a heightened dramatic effect on the reader. This is also true of the only example of direct interior monologue which we find in the novel. It is not the usual kind of interior monologue which we are accustomed to finding in Western literature, but a collective direct interior monologue; it depicts the thoughts of the German people at the moment when the outbreak of World War I is announced. These collective thoughts are presented in a very refined emotional form. The sentences are well-formed and we recognize clearly the hand of the omniscient author who includes his own inner voice in that of the mass. The leit-motiv of the whole passage is the word voina:

- Война.

Кто произнес это слово?

- Война.

Чей это голос?

- Война.

Зачем здесь, на дорогах, обсаженных яблонями, в тени кедровых деревьев, возвращенных, взлелеянных, влюбленных, зачем здесь?

.

- Война.

Яблони и кедры, цветы и турбины, поля и шлюзы, и наша вечная месса фабрике - это на наших костях, на наших мышцах, на наших душах, - и мы не хотим, не хотим, не хотим!

- Война.¹⁶

The rhythm of this passage reflects the influence of Andrei Belyi's technique of the stream of consciousness as seen in his novels St. Petersburg and Kotik Letaev.

¹⁶Fedin, Sobranie sochinenii, II, 108.

However, the usual way of depicting the hero's psyche in Goroda i gody is author's narration. This may be partly due to the fact that the novel is not a novel of characters, but of ideas. Fedin does not attempt to penetrate deeply into the psyche of his characters; they seem rather like "illustrations of varying points of view in a deliberately wrought pattern of ideological struggle."¹⁷ As a result interior monologue appears only intermittently and often seems artificial and obtrusive, as does the language generally in Goroda i gody.¹⁸

Interior monologue is much more part of the style of Fedin's next novel.

Brat'ia (1928).--In style the influence of the formalists gives way to that of Dostoevskii. However, the author appears more subdued here than in Dostoevskii's novels. As a result of this semi-omniscient attitude of the author, interior monologue is used much more frequently than in Goroda i gody. On an average we find the device on every sixth page of the novel, which occupies 418 pages. At a climax we can almost always predict a passage of interior monologue. Here interior monologue is usually found in extensive passages, whereas at undramatic moments it is much shorter. As in Goroda i gody, indirect interior monologue prevails over direct interior monologue in Brat'ia. This is owing to the

¹⁷Simmons, Russian Fiction and Soviet Ideology, p. 26.

¹⁸Istoriia russkoi sovetskoi literatury, ed. A. I. Metchenko and L. M. Poliak (Moskva: Izdatel'stvo Moskovskogo Universiteta, 1963), II, 608.

presence of the guiding author who is not willing to efface himself behind the consciousness of his character. Indirect interior monologue is not really a quotation from the mind, but rather "Spiegelung der Rede im Eindruck des Sprachgestalters."¹⁹

The structure of interior monologue in Brat'ia varies greatly. We can find some very modernistic parallels to the Western stream-of-consciousness technique, as for example in the passage quoted below.

Matvei Vasil'evich Karev is listening to the music of his brother's new symphony. While he listens he is thinking about Nikita, his brother. This passage of indirect interior monologue is preceded by a few summarizing remarks in author's narration:

Закрыв глаза, стараясь вслушиваться в одни скрипки, он думал, как хорошо было бы, если бы концерт удался, если бы имя брата нисколько не умалило прославленного имени профессора, доктора Карева. А то начнут все кругом спрашивать: "Ах, это ваш брат, который... ну, музыкант?" И надо будет всякий раз улыбаться, признавая, что, мол, в семье не без урода. Вряд ли, однако, провал может быть очень конфузным. Ведь выпускали Никиту музыканты, грамотные люди, слушали поди, понимали, что делают. Да и Никита тоже не дурак, - не полезет же он срамиться перед публикой. Вон как тоненько выводят скрипки, и складно все так - одно к одному, и как будто - ново, свежо. Черт их, конечно, разберет, музыкантов. Найдут этакую заковыку, придерутся, раздуют - слышали, мол, у того и у другого. Да и публика тоже! Не всякий поди разберется, как разбирается Матвей Васильич, что вот хорошо, славно поют скрипки. Ах, как славно, спокойно! Так бы и слушал Матвей Васильич, так бы и слушал...²⁰

¹⁹Seidler, Allgemeine Stilistik, pp. 323-324.

²⁰Fedin, Sobranie sochinenii, III, 321.

The vocabulary and syntax of this passage are very different from those of author's narration. But they are very close to the way people speak. Such expressions as étakuiu zakovyku, mol and podì are very colloquial and would never be used by Fedin in author's narration or even in dialogue. On the other hand the presence of the author is clearly demonstrated by the use of the name of Matvei Vasil'ich instead of the more neutral on. This is a common practice in the Soviet novel - the author does not want to leave the reader in doubt as to whose thinking he is presenting, and therefore he mentions the character by name occasionally.

In most respects, however, Fedin's novel Brat'ia marks a step forward in the technique of interior monologue. Though it cannot compare with the technique of Western modernists, such as Joyce and Richardson, it can very well stand comparison with that of any 19th century novelists or of the 20th century realists. Like Tolstoi, Balzac, Thomas Mann, Knut Hamsun and Mauriac, Fedin subordinates the device of interior monologue to his authorial plan, using it as an alternative to omniscient description and dialogue, and never as his only means of depicting the inner world of the hero. Most other passages of interior monologue in the novel are less realistic and have a more traditional form than the one quoted above.

In 1928, after the completion of the novel Brat'ia, Fedin left Russia for Western Europe, where he stayed until 1934. His extensive travelling in Norway, Holland, Denmark and Germany gave him a good opportunity to study the political,

cultural and literary movements of the West. The influence of Western literary trends is unmistakable in his next novel, which appeared shortly after his return to the Soviet Union.

Pokhishchenie Evropy (1934/35).--Fedin himself called this a political novel.²¹ But, as Brainina writes, it is as much a philosophical and psychological novel as a political one.²² In its structure the novel is built in various layers, and this determines its peculiar combination of author's narration, dialogue and interior monologue. Especially in the interior monologue one feels the influence of Western techniques. The depiction of the consciousness of the Dutch capitalist Philip van Rossum has something Joycean about it, as can be seen in the passage quoted below. Philip van Rossum's firm defies a boycott against trade relations with the Soviet Union and carries on business with the Soviet trade authorities. Van Rossum's thoughts are depicted by the author while he himself, his Russian guest Rogov and his nephew Franz's beautiful wife are driving to Leiden:

Филипп ван Россум катает в своей комфортабельной "Розе" большевиков. Естественно. Кто сказал "а", должен сказать "б". Нельзя торговать с Советами и не общаться с их агентами. Агенты, черт возьми! Агенты большевиков, рука Москвы. Да. Какая только дрянь не лезет в мозг, когда видишь рот молодой женщины, которая смеется другому! Другому! Другому следовало бы быть скромнее и отложить слишком задушевную беседу с Клавдией Андреевной до следующей встречи. Ведь встречи происходят довольно часто. Даже слишком часто. Так вот, пожалуйста,

²¹Istoriia russkoi sovetskoi literatury, ed. Metchenko and Poliak, II, 614.

²²Brainina, Konstantin Fedin, p. 152.

в следующий раз! А не сейчас, не на глазах у Филиппа, не в его автомобиле. Да, уж пожалуйста!²³

The structure of this passage of indirect interior monologue is very modern indeed. After a short introductory sentence in author's narration, which indicates the hic et nunc of the thinking person, the reader is presented with the actual contents of Philip's consciousness. The latter is depicted in short and abrupt phrases and with sudden transitions from one association to another. After Philip's mind has dwelt for a while on the problem of doing business with the Soviets, it suddenly switches over to something more concrete: the impression of the laughing mouth of Klavdiia who is enjoying herself with Rogov in the back seat of the car.

It is very interesting that this modern type of interior monologue, of which we find numerous examples in the novel, is only used to depict the thoughts and feelings of those characters which represent the capitalist world. The consciousness of the positive hero, Rogov, is presented either in author's narration or in a comparatively logical and polished form of interior monologue. It seems as if the author wanted to imply that the representatives of the capitalist world think in a rather haphazard and unorganized way, whereas the Communist hero has sound and reasonable thoughts. Rogov's consciousness would never be troubled by the mouth of a young woman who laughs to somebody else or feel disturbed by the fact that two young people are enjoying

²³Fedin, Sobranie sochinenii, IV, 151.

themselves in the back seat of his car.

When Rogov realizes that Klavdiia while prepared to be his mistress, does not want to give up her life of luxury as the wife of a rich magnate and return with him to Soviet society, his thoughts are depicted as follows by the author:

Неужели вместо успеха его ожидала катастрофа? Неужели Клавдия бесстыдно капризничала, становясь его любовницей и в то же время ничем не думая поступиться из своей жизни там? Ему было отвратительно это признать. И он видел, он видел, что это так...²⁴

The language of this passage is far more organized and ornamental than the passage depicting van Rossum's thoughts. The syntax is hypotactic and not very different from author's narration, the language is polished and articulate.

The differentiation which Fedin makes in depicting the inner world of a capitalist on the one hand and a Communist on the other is quite contradictory to Karl Radek's demand at the First Writers' Congress (which incidentally took place in the year of the publication of Pokhishchenie Evropy). Radek had said at the Congress:

The capitalist magnate cannot be presented by the method which Joyce uses, . . . not because his private life is less trivial than that of Bloom, but because he is an exponent of great world-wide contradictions.²⁵

Fedin shows by implication that the van Rossums are representatives of the "economic defeatism of Western

²⁴Fedin, Sobranie sochinenii, IV, 378.

²⁵Radek, "Contemporary World Literature and the Tasks of Proletarian Art," p. 154.

capitalism,"²⁶ but at the same time he tries to understand the psyche of a capitalist in all its complexity. To describe van Rossum's psychology Fedin chose the device of interior monologue because it is the device which can be best applied to the deeper and more complex layers of consciousness. However, interior monologue in the thirties was regarded as a typical symptom of Western decadence, not fit to suit the contents of the Socialist realist novel. In the terminology of Soviet literary criticism, the stylistic experiments of Fedin did not correspond with the contents of Pokhishchenie Evropy. It was no accident that in the year of publication of the second part of the novel (1935) Fedin was accused of "formalist eccentricities" together with other Soviet writers such as Kataev, Leonov and Ehrenburg.²⁷

Sanatorii Arktur (1940).--Fedin's desire to understand and depict the psyche of Western man is even stronger in his next novel, Sanatorii Arktur, which some Soviet critics regard as a polemic answer to Thomas Mann's Magic Mountain.²⁸ Both in its ideological content and in its style the novel marks a transition from Fedin's early to his late style. One can hardly regard it as a product of the method of Socialist realism, but of all his pre-war novels it comes closest to the depiction of a positive hero.

²⁶Simmons, Russian Fiction and Soviet Ideology, p. 46.

²⁷see Il'ia Ehrenburg, "Liudi, gody, zhizn'," Book IV, Novyi mir, XXXVIII, No. 4 (April, 1962), 60.

²⁸Simmons, Russian Fiction and Soviet Ideology, p. 57.

Sanatorii Arktur is marked by the absence of an avowedly omniscient author, with his philosophical digressions, explanations and reservations. The narration is objective without becoming artificial. Events, ideas and thinking are presented rather than described by the author; this may well be due to the influence of Thomas Mann's style in The Magic Mountain. There is hardly any trace left of Dostoevskii's style.

The objective narration and the author's willingness to depict the inner life of his heroes allow a comparatively free use of interior monologue. In all we find about 30 examples in the novel, which extends to 141 pages. However, interior monologue is far from being the dominating device for the depiction of the heroes' character: it is less important than author's narration and dialogue. Moreover, most of the passages of interior monologue are short - they seldom exceed a quarter of a page and never a full page. The structure of interior monologue varies depending on the character of the person whose consciousness is presented. As in Pokhishchenie Evropy, the thinking of the positive hero is depicted in a logical and well-constructed syntax, whereas the inner language of the corrupt physician Dr. Klebe is broken and haphazard.

The longest and most artistic example of the latter kind of interior monologue can be found at the dramatic moment when Klebe learns that some of his patients intend to leave the sanatorium. He is very worried at this news, since it will mean less income and more unpaid bills. His

first reaction is to send a letter to a firm which sends out medicaments gratis, but he soon realizes that this will afford him little help in his predicament. He starts thinking which of his patients might stay and which might leave. His stream of consciousness is reproduced in a form which is hardly different from the stream-of-consciousness technique of Western modernists. The actual contents of Klebe's thinking are introduced by a short remark in author's narration:

Клебе решительно заклеил конверт, но, отодвинув письмо и придавив его кулаком, задумался. [:] Хорошо. Допустим, еще раз прибудет кальций "gratis". Разве возместит бесплатное лекарство убыток, причиняемый отъездом пациента? Один какой-нибудь веснушчатый Вилли Бауэр выгоднее сотни ампул кальция. А вдруг уедет Левшин? Или Кречмар? Или Левшин вместе с Кречмар? То есть что значит - вместе? Они не могут уехать вместе, они уедут врозь. То есть как так - врозь? Значит, они уедут оба? Это не может быть. Кто-то должен остаться. Разумеется, кто-то останется. Однако, если кто-то останется, значит кто-то уедет. Но ведь это кошмар, если кто-то опять уедет! Это просто нельзя вытерпеть. Сколько же останется пациентов? Англичан двое, майор - три, потом - четыре, пять, шесть. Шесть человек!... Надо удержать хоть седьмого. Надо оставить Ингу. Она недавно получила деньги. А если она умрет? Нет, она не умрет. Пока у нее есть деньги, она протянет... А вдруг... вдруг англичане тоже... Нет, англичане не уедут. Пастору понравился Арктур. И он будет жить, хотя давным-давно кончилась его служба в кирке. Если англичанам что-нибудь понравится - они ведь тоже юродивые. Вот Левшин непременно уедет, его не удержишь, он слишком поправился. Может быть, Штум подействует на Левшина? И тогда пусть уезжает Инга. Инга Кречмар - тяжелый случай. Надо действовать, пока они не разбежались, все эти калеки... О боже!..²⁹

This passage meets all the requirements Dujardin lists for interior monologue. We are introduced directly into the interior life of the character, without any author intervention through explanations or commentaries. The interior monologue

²⁹Todin, Sobranie sochinenii, V, 80.

of Dr. Klebe is an expression of his most intimate thoughts which are farthest from the speech level. It is presented in the form of short phrases which are reduced to a minimum of syntax.³⁰ The vocabulary is different both from author's narration and from dialogue, which are more formulated.

In all the novels of Fedin's early period the above passage is one of the most artistic examples of indirect interior monologue. There are a fair number of shorter examples in Sanatorii Arktur similar to the interior monologue of Dr. Klebe, but they are considerably less dramatic and realistic.

Interior Monologue in Fedin's Late Style

In the development of Fedin's early style we have seen that the writer included more and more stylistic achievements of the Western novel in the framework of his own works. With the growth of interior monologue the position of the author underwent a change from an omniscient, strongly subjective author to a semi-omniscient, moderately subjective one. We cannot expect that a Soviet novelist should completely renounce his omniscient attitude - the classical heritage and the rigid method of Socialist realism rule this out. But we can expect that the Soviet writer, during the more liberal literary trends, will seize the opportunity to devote more attention to the form of a literary work. In Fedin's case the West played a great role in the perfection of his stylistic expression in

³⁰ see Humphrey, Stream of Consciousness . . . , p. 24.

the thirties and forties. After the forties, however, there is a turning point in Fedin's work as far as interior monologue is concerned. It would be twenty years before he again wrote interior monologues like that of Dr. Klebe in Sanatorii Arktur. Evidently there was no place for any "break-throughs" during the Zhdanov and Stalin eras, which was the time when the first two parts of his large trilogy appeared.

Pervye radosti (1945). Neobyknovennoe leto (1948).--In both these novels Fedin attempted and achieved the depiction of a Communist hero. The form of the novels corresponds to this content: predominantly it is the style of the Russian classical novel with the addition of a few innovations from the Western 20th century novel. Modern stylistic media occupy only a very small place, however, the strongest influence being the style of Tolstoi. In the novel Pervye radosti one of the heroes, the artist Pastukhov, condemns the concept of art as simply an imitation of life.

The life of imagination - this is the essence of the artist or of the outstanding mind. . . . Hail the artist! and down with the copyist! Hail Tolstoy! and down with Zola! Hail the lord of Art - imagination!³¹

In the two parts of his trilogy, in Pervye radosti and Neobyknovennoe leto, Fedin returned to the fully omniscient point of view of the author. Both novels are full of authorial explanations, generalizations, reservations and summarizing analyses. Interior monologue only occurs intermittently among these passages. It is used to make a

³¹ quoted from Simmons, Russian Fiction and Soviet Ideology, p. 63.

strong dramatic effect on the reader at places where the author feels it to be necessary. Internal analysis and dialogue are given far more space for the depiction of the inner life of the heroes. We can count about 90 passages of interior monologue in both novels, which together amount to 1058 pages.

The differences from Fedin's early style lie above all in the syntactical structure and the vocabulary of interior monologue. The syntax of interior monologue in Pervye radosti and Neobyknovennoe leto is polished and logical, without any of the brokenness of the language of Sanatorii Arktur. Its lexicological form is not different from author's narration and it does not approach colloquial speech. The following example depicting Pastukhov's thoughts about art is typical of the way Fedin uses interior monologue in the first two novels of his trilogy:

Вдруг он задумался над излишним знанием. Надо ли действительно знать, как делается искусство? Знал ли это Бальзак? Не в том ли секрет его победы, что он вселял душу в две тысячи своих персонажей, не отдавая себе отчета, по каким законам он их создает? Не напрасно ли биться в поисках законов искусства? Они не существуют. Они воплощены в действии. Если искусство действительно, оно закономерно. Если оно мертво для восприятия, какой закон сможет его оживить?³²

Now, this is an example of the depiction of the consciousness which is closest to the speech level and therefore already sufficiently formulated. This may be partly due to the nature of Pastukhov's thoughts and their

³²Konst. Fedin, Pervye radosti (Moskva: Sovetskii pisatel', 1954), pp. 197-198.

object. But even at very dramatic places the structure of interior monologue is not very different from that in the above passage. The following excerpt is the depiction of the thoughts of Liza Meshkova when she receives a note from the admired artist Tsvetukhin:

Что она могла бы сказать! Разве то, что выбежала во время действия, потому что муж мешал ей смотреть? Или то, что если бы Гамлет продолжал свою игру кошки с мышью и мышью была бы она, Лиза, а не Полоний, то она, так же как низкий Полоний, соглашалась бы со всем, что говорит Гамлет, потому что не могла бы устоять перед его обаянием? Нет, нет! Она сказала бы о другом! Она сказала бы, что не верит его записке, не может верить его поздравлениям, не хочет верить, что он был неискренним, когда предупреждал от этого брака.³³

In view of the fact that Liza is very excited after she has received Tsvetukhin's note, this is a very unrealistic and undramatic depiction of her thoughts. The language is too artificial and logical to be a copy of Liza's inner language. Moreover, there are too many hypotactic constructions for the passage to have a dramatic effect. The two passages from Pervye radosti (they could also be taken from Neobyknovennoe leto) recall the way Dickens, Thackeray and Tolstoi use interior monologue in their novels.

Occasionally Fedin reveals his talent and writes more realistic passages. But even in these we cannot help feeling a certain artificiality in the selection of expressions and the rhythm of the language. Fedin is no copier, but an artist who utilizes the rhythm and poetic nature of language, not only of the pronounced speech, but

³³Fedin, Pervye radosti, p. 251.

also of the inner language of the persons. In the passage quoted below only the last sequence of short, fragmentary sentences is interior monologue as we know it from the practice of Joyce or Faulkner.

Kirill Izvekov realizes that he has fallen in love with Anochka. But it seems to him that Anochka prefers her teacher Tsvetukhin to him, and this provokes an intense inner struggle in Kirill's soul. As he is thinking about his misery, everything around him seems oppressive and stuffy. His thoughts and feelings are depicted in indirect interior monologue:

Выпить воды? Умыться? Да и вода кажется больничной, прогретый, словно постель. И ни малейшего движения за окном! Стоит воздух, стоит одурелая от сна слободка, стоят звезды в небе, стоит все небо. Гляди, гляди в него - теплое, бездонно-черное - и не дождешься никакого знака, никакой перемены. Только звезды. Одни звезды. Вечность. Будущее. Неизменное всегда.³⁴

Though the syntax of this passage is reduced to a minimum, vocabulary and rhythm are similar to author's narration rather than everyday speech. The consciousness of the hero is presented in a very emotional and poetic form, the language being very highly formulated and literary.

There is one passage of interior monologue in Neobyknovennoe leto which deserves our special attention. It is a special form of interior monologue, where the inner language takes the shape of a dialogue. The thinking person adds to his inner language the voice of an imagined

³⁴Konst. Fedin, Neobyknovennoe leto (Moskva: Sovetskii pisatel', 1954), p. 295.

interlocutor (often the other self of the thinking person himself). Fashchenko calls this type of interior monologue dialohizovanyi monoloh (dialogized monologue),³⁵ while Ehrenburg refers to it as vnutrennii dialog (interior dialogue). Ehrenburg noticed the device in Hemingway's For Whom the Bell Tolls and was very fascinated by this type of interior monologue in which the hero leads an inner dialogue with himself or an imagined interlocutor.³⁶ Hemingway used it at the very end of his novel for the depiction of Jordan's stream of consciousness. Fedin's use of this stylistic device compares favourably with that of the American novelist. The following excerpt of a comparatively long passage of interior dialogue is the depiction of Pastukhov's inner reasoning with himself. The passage starts with the unpleasant and reproachful inner voice of the hero's other self. This voice is typographically displayed by quotation marks, because it is the imagined speech of an interlocutor. The answer to the voice is presented in direct interior monologue, which is marked by three elliptical dots at the beginning of each passage:

"Тебе не приходилось биться, сидя в кабинете карельской березы. Твое существование было обеспечено тем устройством мира, которое ты принял как произвол над собой. Этот произвол был приемлен для тебя. Но он не был приемлен для других. Прислушайся: все время ты говоришь об одном себе: - я, я, только я!"

³⁵V. V. Fashchenko, "Zasoby rozkryttia vnutrishn'oho svitu heroiv u tvorakh M. Kotsiubins'koho," Ukrains'ka mova i literatura v shkoli, XIII, No. 4 (April, 1963), 9-10.

³⁶Il'ia Ehrenburg, "Liudi, gody, zhizn'," Book IV, Novyi mir, XXXVIII, No. 5 (May, 1962), 130.

...Но я не виноват, что обречен на бытие! Мои претензии к миру несравненно меньше его претензий ко мне!

"А чем обоснованы твои претензии к миру? Мир так же неволен в твоём бытии, как ты. Ты хочешь получать, ничего не давая."

...Как - не давая? А мое искусство?

"Ты сам назвал его прекрасной ошибкой."

...Это не я назвал. Это сказала Ася. Бедная моя! Как она будет терзаться, когда я погибну! Ах, Ася! Сколько ошибок, сколько ошибок! Прекрасные ошибки? Ах, черт, это ведь просто поза! Разве всю жизнь я не был уверен, что нигде, как в искусстве, существуют законы, осмысленные по своему прообразу - природе? Вон - дом. Он безобразен, потому что у него нет затылка, нет плеча, нет бока. Это всякий видит, всякий говорит: дом безобразен. О, если бы человеку удалось построить жизнь без ошибок, по законам искусства как природы, - может быть, мы увидели бы счастливое общество.³⁷

The dialogue between the two voices in Pastukhov's mind is a dramatic and realistic reproduction of the inner struggle of the artist, whose sheltered world of reflections has been cruelly destroyed by the laws of society. Apart from being the only example of interior dialogue, the above-mentioned passage is also the only example of direct interior monologue in the first two parts of Fedin's trilogy. The author himself has disappeared entirely as the narrator of the story. He simply presents the contents of the artist's consciousness and waits until it is time for him to appear on the scene again in order to continue with the action, or in order to switch to a conventional mode for depicting Pastukhov's thinking, as is the case in the following passage:

Когда-то он слышал о занятиях в тюремных камерах: чтобы убить время и не разучиться мыслить, заключенные преподавали друг другу языки, проходили целые курсы наук. Проверая себя - чем мог бы он поделиться,

³⁷Fedin, Neobyknovennoe leto, pp. 515-516.

Пастухов обнаружил, что, несмотря на разнообразие своих знаний, он ничего не знал до конца. Одно было забыто, другое - не изучено полностью, из третьего он помнил только выводы, в четвертом по-настоящему не разобрался.³⁸

This is no longer a dramatic and concrete quotation from the mind, but an abstract summary of a mental process. The combination of modern and conventional modes in the depiction of consciousness is typical of Fedin's writing. Only at dramatic or climactic points of the action does he make use of modern devices, because they serve his purpose better than conventional modes could. Moreover, the alternation of internal analysis in author's narration with dialogue and interior monologue makes the narrative more dramatic, vivid and real. However, both in Pervye radosti and in Neobyknovennoe leto interior monologue is the least evident of the three stylistic media. It is only in the third part of the trilogy that Fedin succeeds in creating a better-proportioned combination of conventional modes and interior monologue.

A renaissance of interior monologue: Kostër (1961).--

This last part of Fedin's trilogy can be regarded as the climax of Fedin's works, especially in its formal achievements. The whole atmosphere of the book is quite different from that of the first two parts of the trilogy - it partly recalls Fedin's early style in the thirties and forties, but there is also something quite new and fresh in Kostër, of which only Book I has appeared as yet. Without any doubt we can

³⁸Fedin, Neobyknovennoe leto, pp. 516-517.

ascribe this new form to the more liberal atmosphere in Soviet politics and literary criticism since Khrushchev's denunciation of Stalinism. The critic Markov writes about the publication of Book I of Kostër:

And then Bonfire blazed up in the pages of the magazine [Novyi mir]. It is burning strongly and brightly. It flared up in the memorable days of the XXII Party Congress, and we are glad that this novel as it were anticipated the spirit and the atmosphere of the historical aspirations of the Congress.³⁹

In the novel we feel a strong desire in the author to penetrate deeper into the psychology of the people. The characters are described as human beings who are capable of mistakes and of having quite ordinary thoughts and feelings. For the reproduction of such thoughts and feelings the author mostly uses interior monologue. The structure of Kostër is much more determined by dialogue and interior monologue than by author's narration. The latter mainly serves the purpose of moving and carrying the narrative vehicle as well as defining the hic et nunc of the hero and the historical circumstances. Author's narration also serves for the external description of the characters. In the following example the author uses omniscient narration for describing the outward appearance of Communist Party secretary Pëtr Petrovich Ragozin:

Петр Петрович Рагозин был настолько уже лысым, что лишь окаемка сивого пуха узенькой тесьмой тянулась от ушей к загривку, и казалось, даже брови вылезли у него и усы поредили, тоже сивые, но по-старому - колечком. Он носил

³⁹G. Markov, "O Konstantine Fedine," Novyi mir, XXXVIII, No. 2 (February, 1962), 252.

одежду, к которой привыкли и которую считали даже чем-то значительным многие большевики, прошедшие гражданскую войну, - галифе и нечто вроде френча.⁴⁰

Undramatic as this description might be - it has one advantage over depiction by interior monologue or sensory impression: the author can convey irony or humour directly, whereas they can be only implied in the other two modes.

Very often we find an interesting combination of author's narration and interior monologue. The general theme of a character's thinking is given in author's narration, in a kind of summary. After this his more detailed thoughts and feelings are depicted in the form of interior monologue. In the following passage Il'ia Verigin, after a nocturnal conversation with his wife Mavra, is thinking about the news she has passed on to him:

Ночной разговор с Маврой не выходил у Ильи из головы. Все было неожиданно, и он не знал, чему дивиться - тому ли, как жена подводила дело к записи в артель, или тому, с каким нетерпением ждет она ребенка? А что, если, правда, можно и с колхозом поладить и кузницу оставить за собой? Родится сынок - одной ботвой с огорода его не поднимешь. С кузней двоих вон каких молодцов вырастил. И третий подойдет за ними. Глядишь, Николай не скоро сбежит в город, поработает до призыва на службу, а там и Матвей вернется, станет опять у горна. Славно все может обойтись с легкой руки Мавры Ивановны, право.⁴¹

The first two sentences of this passage are author's narration - an abstract presentation and a summary of Il'ia's thoughts. The rest of the passage is interior monologue, a direct quotation from his mind. The syntax of this piece of

⁴⁰Konst. Fedin, Kostër (Moskva: Goslitizdat, 1962), p. 218.

⁴¹Ibid., pp. 31-32.

indirect interior monologue is marked by interrogative sentences and the use of parenthetical words, such as pravda and pravo, and the particle von. These give the language a strongly emotional tinge and make the depiction of Verigin's consciousness very dramatic and real.

The emotional effect is even stronger in what we can regard as the most artistic passage of interior monologue in all of Fedin's novels. Again we find it at a climactic point of the action: Kirill has heard on the radio that Germany has declared war on the Soviet Union. While Kirill is listening to the voice of the announcer, his consciousness is feverishly repeating and absorbing the contents of the news. Kirill's interior monologue is introduced by a short stage direction in author's narration:

От его слуха не ускользнул ни один звук этих слов, и в то же время он так же ясно, как звуки, воспринимал беззвучный голос сознания, отвечавший, казалось, на каждое слово. Так, так, - говорил голос, - они все-таки обрушили на нас войну. Мы уже в войне. В той самой, в которую им не удавалось втянуть нас. Которой мы противились из всех сил. Которую ненавидим. Они оборотили ее против нас, чтобы не дать нам из нее выйти. Они опрокинули ею мир и хотят опрокинуть всех нас. Со всем, что мы сделали, что делаем. Это их война. Так, так. Теперь она наша война. Уже наша. Наша война против их войны. Война нашей ненависти к их войне. О, как неожиданно! Как - вдруг! Мы должны были ждать. Могли ждать. Ждали, и все же - как неожиданно! Все великое, говорят, приходит вдруг. И все подлое, наверно, тоже. Так, так. Подлое тоже...⁴²

The depiction of Kirill's stream of consciousness is in the form of direct interior monologue. However, in contrast to the usual form of interior monologue, the first

⁴²Fedin, Kostër, p. 198.

person singular is replaced by the first person plural of the personal pronoun, although only the thoughts of one person are being presented. Fedin implies through this that Kirill's consciousness (here the word is used in its philosophical content) is collective rather than individual. As a leading Party member, Kirill identifies himself with the mass of the Soviet people, which is reflected in the depiction of his inner language by the use of "we" instead of "I." The passage of interior monologue describing his thoughts is a very modern and realistic one: it consists of short, sometimes fragmentary syntactic constructions, exclamations and the interesting repetition of the expression tak, tak. The last characteristic resembles very much the Joycean "yes" of the interior monologue of Mrs. Bloom at the very end of Ulysses (see p. 24 of this thesis). Evidently Fedin saw no reason why the thinking of a Communist should be less complex and dramatic than that of a Western capitalist or, in Mrs. Bloom's case, a decadent bourgeois. The passage depicting Kirill's stream of consciousness of which a part has been quoted above, extends over three pages. It is made up alternately of direct and indirect interior monologue, with only a few short interruptions of author's narration.

After Kirill's consciousness has absorbed the news, it suddenly concentrates on one word: Brest. This is where his wife Anochka, an artist, had gone on a tour. In the depiction of Kirill's despair direct interior monologue gives way to indirect interior monologue:

Аночка в Бресте! Она сама сказала ему, сама произнесла - Брест. Почему он сразу не подумал об этом? Не важно. Все не важно. Она там, где огонь. На границе! Может быть, он ослышался? Почему не переспросил ее? Неужели она действительно выговорила это? Не ошибся ли он? Ее последние слова были: "Очень-очень-очень!" Но почему - последние? Что значит - последние? Что это?⁴³

At first sight there seems to be no reason for the switch from direct interior monologue to indirect interior monologue. But let us remember that in indirect interior monologue the author is still half-present between the hero's consciousness and the reader. In the above-quoted passage there is no reason for the author to disappear completely, because the contents of Kirill's thinking is known to the reader already. Earlier in the novel the author had described the parting scene between Kirill and Anochka and informed the reader that she was leaving for Brest. However, the reader had never been acquainted with Kirill's thoughts about the war. Consequently Fedin pretends to know no more about them than the reader and presents them in their raw and inarticulate form.

As man does not only consist of his consciousness, but also has an outward appearance, Fedin soon passes over to describing Kirill's physical reaction to his thoughts. This can hardly be done in interior monologue since Kirill is alone and there is nobody present with him into whose consciousness the author could put the description of his outward reaction. The only way of description left to him is author's narration:

⁴³Fedin, Kostër, pp. 198-199.

У него тяжело поднялись руки, словно - растопыренными пальцами - им хотелось впиться в голову. Он принудил их опуститься. Он почувствовал, что сейчас закричит. Он не закричал. Натренированным усилием мужества он заставил себя опять сесть и зажал кисти рук коленями.⁴⁴

The author interferes only for a very short time.

After the description of Kirill's despair the reader is again presented with the flow of his consciousness; the transition is marked by the stereotyped stage direction: "В комнате грянул марш."⁴⁵ This circumstance is registered in Kirill's mind as a sensory impression, from which his consciousness again works toward more abstract thoughts:

Походный марш. Такой бодрый, веселый. С такими форшлагами, трелями. Из-за той же неподвижной шторки. Надо готовиться. Аночка второй день в Бресте. Сегодня она должна играть спектакль. Сегодня с рассвета она в огне. Надо прежде всего телеграфировать. Нет, послать радиogramму. Не растеряться. В этом все дело. Просить радиogramмой, чтобы Аночку вывезли немедленно самолетом. Кого просить? Что это за театр, которым она соблазнилась? Должен знать Комитет искусств. Он отвечает. Он не может не знать, куда поехала народная артистка. Сейчас же телеграфировать. Да, черт, там никого нет, воскресенье! Надо поручить Наде, чтобы она завтра утром... Да, Надя! Она сейчас еще в поезде. Лучше всего через военные организации, через военкома. Власть в Бресте сейчас у военных. В армии Аночку знают. И через Комитет одновременно. Адрес Нади в Москве? Ах да, она хотела прислать. Она сегодня - прямо на дачу. В поезде, наверно, уже все известно. Надя узнает и возвратится. Зачем ей возвращаться? Неизвестно. Все предстоящее всегда неизвестно. Но сегодня я его знаю. В такой опасности Аночка никогда не была. Надо обдумать спокойнее. Поспешность - это тревога. Не поддаваться ей, нет...⁴⁶

In this passage Fedin far surpasses the Russian classical writers as well as Andrei Belyi in their use of

⁴⁴Fedin, Kostër, p. 199.

⁴⁵Ibid., p. 199.

⁴⁶Ibid., p. 199.

interior monologue and approaches close to Western novelists such as Faulkner, Hemingway, Steinbeck, Salinger and Döblin. In the passage quoted above one association follows another, the transition being given mostly by means of key-words. After registering the impression of the marching song, Kirill again remembers his wife. Then suddenly his daughter Nadia comes to mind. Without finishing the sentence, the reader is presented the next association - Nadia on the train to Moscow. And again Kirill's mind switches: he wants to contact the military organizations. A little later his thoughts return to Nadia and the passage finally ends with Kirill's admonition to himself to think quietly. All this is presented in direct interior monologue and in a language which is "no more logical and formal than ordinary speech."⁴⁷ In syntax we observe a minimum of hypotactic constructions. It is as Dujardin demanded: "il se réalise en phrases directes réduites au minimum syntaxial."⁴⁸

The novel Kostër is an especially good example of how a typical Western stylistic medium can be included in the structure of the Soviet novel. Fedin's other novels reflect the effort of the author to achieve an organic unity between his narration and more modern devices of depicting the psyche of characters. But only in Kostër did he fully fulfil his efforts.

⁴⁷Bowling, "What is the Stream of Consciousness Technique?" p. 336.

⁴⁸Ibid., p. 334.

The next chapter will deal with another example of how interior monologue can be fitted into the framework of a novel which is generally regarded as one of the most outstanding examples of the method of Socialist realism.

CHAPTER V

INTERIOR MONOLOGUE IN SOVIET LITERARY

PRACTICE: MIKHAIL SHOLOKHOV

Sholokhov - the Classic of Socialist Realism

In contemporary Soviet literary criticism Mikhail Sholokhov is fondly called the "classic of Socialist realism,"¹ and his well-known Tikhii Don is often compared to Tolstoi's Voina i mir, which deeply influenced his writing.² In the West critics regard him as a "tragically solitary figure" in Soviet literature, who like Bertold Brecht "combines with his Marxism a certain belief in the individual and at the same time an awareness of the inevitability of the power over him compelling irrational moral choices."³

Unlike Fedin, Sholokhov owes little or nothing to West European literature. His only masters are the great Russian novelists of the past, especially Gogol' and Tolstoi. However, as Simmons points out, what he has learned from them is "their literary art and not their democratic faith and

¹Istoriia russkoi sovetskoi literatury, ed. L. I. Timofeev and A. G. Dement'ev (Moskva: Izdatel'stvo Akademii Nauk SSSR, 1960), II, 155.

²Simmons, Russian Fiction and Soviet Ideology, p. 172.

³Ibid., p. 251.

hatred for oppression."⁴ Sholokhov himself has unequivocally expressed his credo in a speech to the Second Congress of the Union of Soviet Writers:

Malicious enemies abroad say of us Soviet writers that we write according to the dictates of the Party. Matters are somewhat different. Each of us writes according to the dictates of his own heart, but our hearts belong to the Party and to our people whom we serve with our heart.⁵

In the bubbling twenties he shows no interest in the writings of the Serapion Brothers or the formalist school. Neither contributed anything to the development of style.⁶ The influence of the classical Russian writers can be traced in his lyrical digressions devoted to the description of nature (Gogol'), and in the structure of his novels (Tolstoi's Voina i mir).⁷ Tolstoi's influence is also visible in Sholokhov's use of interior monologue, especially in Tikhii Don.

However, unlike the 19th century Russian writers, Sholokhov is not given to philosophizing. He prefers describing the "certainties of human behaviour" to dwelling on the "poetry and passion of philosophical debate" which distinguished 19th century Russian fiction.⁸ His characters are simple, unsophisticated men and women who live an active life. In

⁴Simmons, Russian Fiction and Soviet Ideology, p. 164.

⁵Ibid., pp. 249-250.

⁶Ibid., p. 165

⁷see also Nikolai Otsup, Literaturnye ocherki (Paris: Imprimerie Coopérative Étoile, 1961), p. 84.

⁸Simmons, Russian Fiction and Soviet Ideology, p. 250.

describing the psyche of his heroes, Sholokhov never attempts to present the "uncommunicable monologues of the mind" and he shows no liking whatsoever for the "Proustian or Joycean involvement in the imponderables of human nature."⁹

Nevertheless, it was through Sholokhov's prose that the device of interior monologue found its way into the discussions of Soviet critics about the style and structure of the novel. More than any other Soviet novelist, Sholokhov demonstrated in his works that the method of Socialist realism can perfectly well include certain modernist media within its framework. The critic Kuznetsov regards Sholokhov's use of interior monologue as one of the "immense achievements" of his prose.¹⁰ At the same time Kuznetsov refers to many other novels in which one of the principal faults is the poor representation of the heroes' inner life and the absence of interior monologue.

However, it is not in Tikhii Don, but in Podniataia tselina that we can best see how interior monologue can be used by a Socialist realist writer without any influence of the Western technique.

Conventional Modes: Tikhii Don (1926-40)

By far the commonest means used for the depiction of the inner life of the heroes in Tikhii Don are dialogue and author's narration. The characters of the novel are portrayed

⁹Simmons, Russian Fiction and Soviet Ideology, p. 250.

¹⁰Kuznetsov, "O spetsifike romana," p. 247.

by their individual behaviour and manner of speech. The speech of each figure is individualized according to the character's mental, emotional and spiritual nature. The author's own narrative style is marked by its realistic details and is very close to the true speech both of the Cossacks and of the non-Cossacks and characters from the upper class.¹¹ Dialect words and expressions invade author's narration whenever the writer brings his speech closer to that of his characters in order to present a more vivid picture of their inner world.¹² Interior monologue is not used for this purpose in Tikhii Don. It is used exclusively to dramatize a passage of author's narration and is therefore inserted in short fragments. Usually it takes the form of interrogative sentences and exclamations. The following passage is an example of how the author's speech fuses into that of his character and of how interior monologue can be inserted in author's narration to underline the main thought of a character. Grigorii Melekhov is thinking about his future:

Ломала и его усталость, нажитая на войне. Хотелось отвернуться от всего бурлившего ненавистью, враждебного и непонятного мира. Там позади, все было путано, противоречиво. Трудно нащупывалась верная тропа; как в топкой гати, зыбилась под ногами почва, тропа дробилась, и не было уверенности - по той ли, по которой надо, идет. Тянуло к большевикам - шел, других вел за собой, а потом брало раздумье, холодел сердцем. "Неужто прав Изварин? К кому же прислониться?"

¹¹see Simmons, Russian Fiction and Soviet Ideology, pp. 212-213.

¹²Istoriia russkoi sovetskoi literatury, ed. Timofeev and Dement'ev, II, 173.

Об этом невнятно думал Григорий, привалясь к задку кошелки. Но, когда представлял себе, как будет к весне готовить бороны, арбы, плесть из краснотала ясли, а когда разденется и обсохнет земля, - выедет в степь; . . . Все напоминало ему полузабытую прежнюю жизнь: и запах овчин от тулупа, и домашний вид нечищенных лошадей, и какой-нибудь петух в слободе, горланящий с погребницы. Сладка и густа, как хмелины, казалась ему в это время жизнь тут, в глушине.¹³

The interior monologue of this passage consists of two short interrogative sentences in quotation marks. All of Sholokhov's direct interior monologues, as is normal in Soviet literature, are given in quotation marks, which prevents any misunderstanding as to the nature of the passage in question. Moreover, Sholokhov's monologues are almost invariably introduced or subsequently explained by remarks such as on dumal, on chuvstvoval. Immediately after the interior monologue in this passage comes the author's remark ob étom nevniatno dumal Grigorii, which is a clear indication that the reader is being presented with a quotation from Grigorii's mind. The rest of the passage is author's narration, though in a very objective form. Indeed, the objective nature of Sholokhov's narrative style has been praised in various critical works about him. Simmons compares it to the tradition of 19th century Russian realism, especially to Tolstoi, and calls Tikhii Don an "amazing achievement in objective realism."¹⁴ N. N. Maslin in his article on Sholokhov stresses the fact that the circumstances of the

¹³Mikhail Sholokhov, Sobranie sochinenii (Moskva: Goslitizdat, 1956-57), III, 271.

¹⁴Simmons, Russian Fiction and Soviet Ideology, pp. 214-215.

action are described in an objective, exact and impartial manner. The author refrains from any exterior ornamentation of his speech and from direct emotional expressions.¹⁵ Maslin also points out that the passages describing the thoughts and feelings of the characters, like the one quoted above, seem to be something between indirect speech and author's narration.¹⁶ According to our definition of interior monologue in Chapter II of this thesis, closeness to indirect speech is one of the criteria of indirect interior monologue. But another criterion is closeness to direct speech, especially in its expression of emotion. This is evidently absent in the above passage. Moreover, comments such as predstavliaia sebe, vsë napominalo emu and kazalas' clearly exclude the passage from becoming indirect interior monologue.

The language of Sholokhov's interior monologues always corresponds to the character's particular way of speaking. Short as most of his interior monologues may be in Tikhii Don, they are very realistic in their form. The following short passage describes Natal'ia's thoughts when her fiancé Grigorii leaves her. She is counting the days left before their marriage:

Наталья отворила ворота, из-под ладони глядела вслед:
Григорий сидел по-калмыцки, слегка свесившись на левый
бок, ухарски помахивая плетью.

"Одиннадцать дён осталось", - высчитывала в уме
Наталья и вздохнула и засмеялась.¹⁷

¹⁵Istoriia russkoi sovetskoi literatury, ed. Timofeev and Dement'ev, II, 185.

¹⁶Ibid., p. 173.

¹⁷Sholokhov, Sobranie sochinenii, II, 97.

Note that Sholokhov does not only say odinnadtsat' dën ostalos', but inserts the remark vyschityvala v ume Natal'ia. This distinguishes Sholokhov's monologues considerably from those of such authors as Joyce, Salinger, Pasternak and Aksënov.

In another, somewhat longer passage the author reproduces Prokhov's inner language, which corresponds to his spoken language. Prokhov is thinking about Grigorii's manner of riding horses:

"Этак нехитро и погубить коней. Кто так ездит? Ему хорошо, черту, он своего загонит и в любой момент себе другого под седло достанет, а я откуда возьму? Доскачется, дьявол, что придется до самого Татарского из такой дали пеши пороть либо на обывательских тянуться!" - раздраженно думал Прохор.¹⁸

Almost all of Sholokhov's interior monologues in Tikhii Don are direct ones. They are marked by quotation marks and carefully accompanied by explanatory expressions such as on dumal or on chuvstvoval. The sparseness of indirect interior monologues can perhaps be explained by Sholokhov's peculiar narrative style. The author does not make himself felt conspicuously, but reveals the psyche of his characters in a neutral and factual manner, without emotional overtones or subjective comments. As he develops the action he never appears to know more than his heroes do at the moment. In short, in spite of its different form, author's narration in Sholokhov's novel performs the same function as indirect interior monologue.

¹⁸Sholokhov, Sobranie sochinenii, V, 171.

Sholokhov's Tikhii Don can be regarded as an outstanding example in world literature of the realistic depiction of the psychology of characters by means of conventional modes, such as dialogue and a form of author's narration in which the author is present, but not actually perceptible. This peculiar type of author's narration partly or fully preserves the lexical and phraseological peculiarities of the speech of his characters. In its syntactical form, however, it is determined by the author's narrative style. In this respect Sholokhov's style is comparable to that of the Norwegian novelist Knut Hamsun, in whose novels the narrator identifies himself with his characters, but reveals his personality in the syntactical form of the narration. As Wolfgang Kayser writes:

Kein feststehender Erzähler ist da, vielmehr scheint es, als schwebe um und durch die Gestalten ein Fluidum, das am Erzählen beteiligt sei.¹⁹

The novel as we know it in the edition of 1956-57 is not in its original form. To meet the objections of Party critics, Sholokhov has altered the text considerably.²⁰ Most of his revisions are in points of language and style. It seems in particular that he has purged the language of his interior monologues and his dialogues from anything which might seem haphazard or untypical in the eyes of Soviet critics.²¹

¹⁹Kayser, Entstehung und Krise . . . , p. 35.

²⁰Simmons, Russian Fiction and Soviet Ideology, p. 216.

²¹see Istoriia russkoi sovetskoi literatury, ed. Timofeev and Dement'ev, II, 175.

This laborious revising and polishing explains the difference of the style in general and of the use of interior monologue in particular between Tikhii Don and Sholokhov's next major work Podniataia tselina, which will be dealt with in the following section.

Interior Monologue in Podniataia tselina

The first volume of Podniataia tselina appeared in 1932. Sholokhov started working on the novel after he had finished the second volume of Tikhii Don. Only 25 years later did the second volume start appearing in print. In our investigation we can regard the two volumes as a whole, for, despite the long interval in publication, both are marked by a surprising similarity of narrative style and pattern. This, Simmons points out, suggests that the second volume was almost finished as early as 1934.²² Sholokhov's long silence has been explained by his slowness in writing and his insistence on endless polishing, but it may well be due to his

hostility to harsh political events and the extreme ideological regimentation in the middle thirties and in the post-war period before Stalin's death.²³

The position of the author.--Quantitatively, there is more author's narration in Podniataia tselina than there is in Tikhii Don. Moreover, its nature and form is quite different. At many points in the novel the author reveals

²²Simmons, Russian Fiction and Soviet Ideology, p. 247.

²³Ibid., p. 248.

his omniscience to the reader and indulges in commentaries and generalizations on the story. His language in these passages is factual and exact, as can be seen in the example below. After the vivid description of Demid Molchun's secession from the kolkhoz, there is a short break in the action, during which the author relates the political events and their impact on Gremiachii Log:

После появления в районе газет со статьей Сталина райком прислал гремяченской ячейке обширную директиву, невнятно и невразумительно толковавшую о ликвидации последствий перегибов. По всему чувствовалось, что в районе господствовала полная растерянность, никто из районного начальства в колхозах не показывался, на запросы мест о том, как быть с имуществом выходцев, ни райком партии, ни райполеводсоюз не отвечали.²⁴

This seems to be something in the style of Dos Passos' "newsreels" which are inserted between the individual parts of the narration. It is not beyond the bounds of possibility that Sholokhov, like Kataev, may have been influenced by the style of the American writer who "at the time enjoyed great popularity in the Soviet Union, not only ideologically, but also technically speaking."²⁵

Apart from these inserted passages, author's narration in Podniataia tselina is similar to that of Tikhii Don in its objectivity and unobtrusiveness. However, the tendency to fuse author's narration with the speech of the characters is less strong in Podniataia tselina, possibly

²⁴M. Sholokhov, Podniataia tselina (Moskva: Molodaia Gvardiia, 1960), p. 191.

²⁵Struve, Soviet Russian Literature 1917-1950, p. 233.

as a result of later revisions of the style of the novel.²⁶
To compensate for this we find a greater number of examples of indirect and direct interior monologue.

A good example of how the author brings his narrative style closer to the speech and mentality of the characters can be found in the description of Ostrovnov's thinking:

Яков Лукич хозяйственный человек. Он не хочет, чтобы мясом его овец питался где-то в фабричной столовой рабочий или красноармеец. Они - советские, а советская власть обижала Якова Лукича налогами и поборами десять лет, не давала возможности круто повести хозяйство, зажить богато - сытней сытого. Советская власть Якову Лукичу и он ей - враги, крест-накрест.²⁷

This passage approaches closely to indirect interior monologue in its syntax and lexicology. In its emotional contents, however, it must be classified as author's narration. Moreover, the mention of Iakov Lukich's name and the strongly ironical shade in the description of his mentality reveal the presence of the omniscient author. In the next lines we have an example of the frank subjectivity and omniscience of the author. The passage continues as follows:

Яков Лукич, как ребенок к огоньку, всю жизнь тянулся к богатству. До революции начал крепнуть, думал сына учить в новочеркасском юнкерском училище, думал купить маслобойку у уже скопил было денег . . .²⁸

Subjective passages of this kind distinguish the narrative style of Podniataia tselina from that of Tikhii Don. The main difference between the style of the two novels,

²⁶see V. V. Gura, Zhizn' i tvorchestvo M. A. Sholokhova (Moskva: Uchpedgiz, 1960), p. 218.

²⁷Sholokhov, Podniataia tselina, p. 89.

²⁸Ibid., pp. 89-90.

however, lies in the description of the characters' psyche by interior monologue.

Indirect interior monologue.--We noted in the section on Sholokhov's Tikhii Don that this novel is almost completely devoid of indirect interior monologue. The peculiar narrative style is an adequate means for the delineation of the inner world of his characters, with the help of a few intermittent direct interior monologues for dramatic effect. In Podniataia tselina indirect interior monologue occupies far more space. As Gura writes, Sholokhov makes use of indirect interior monologue (nesobstvenno priamaia rech') in those cases where the author attempts to "reproduce the agitated emotions and the complicated psychological experiences of the hero."²⁹

We find two varieties of indirect interior monologue in the novel: short, intermittent pieces of two or three sentences for heightened dramatic effect, and longer passages depicting the more intimate thoughts of the character. The shorter pieces alternate with author's narration and direct interior monologue, as for example in the following passage:

[AN:] Макар шагал по высохшей комкастой зяби в ярости и гневе. Он быстро нагибался, хватал и растирал в ладонях землю. Черноземный прах, в хрушких волокнах умерщвленных трав, был сух и горяч. [IIM:] Зябь переставалась! Требовалось, не медля ни часу, пустить по заклеклой дернистой верхушке в три-четыре следа бороны, разодрать железными зубьями слежалую почву, а потом уже гнать по рыхлым бороздам сеялки, чтобы падали поглубже золотистые зерна пшеницы.
[DIM:] "Припозднились! Загубим землю! - думал Макар, с шемящей жалостью оглядывая черные, страшные в своей нагоде, необработанные пашни. - День-два - и пропала зябь. Земля ить, как кобыла: течка у ней - спешу

²⁹Gura, Zhizn' i tvorчество M. A. Sholokhova, p. 218.

покрывать, а пройдет эта пора - и на дух не нужен ей жеребец. Так и человек земле... Все, кроме нас, людей, - чистое в этих делах. И животное всякая, и дерево, и земля пору знают, когда им надо обсеменяться, а люди... а мы - хуже и грязней самой паскудной животины! Вот не едут сеять через то, что собственность в них на дыбки встала... Проклятые! Прийду зараз и всех выгоню на поля! Всех, до одного!"³⁰

Longer pieces of indirect interior monologue can be found sporadically in the novel, for example in the passage describing Lushka's thoughts about Davydov:

[AN:] Но опасения его были напрасны: Лушка вовсе не принадлежала к той категории людей, которые легко отступают от намеченных планов. А в планы ее входило завоевание Давыдова. [IIM:] На самом деле, не связывать же было ей свою жизнь с жизнью какого-нибудь гремяченского парня? Да и для чего? Чтобы до старости сохнуть у печки и пропадать в степи возле быков и пахоты? А Давыдов был простой, широкоплечий и милый парень, совсем не похожий на зачерствевшего в делах и ожидании мировой революции Макара, не похожий на Тимофея... Был у него один малый изъян: щербатина во рту, да еще на самом видном месте - в передке; [AN:] но Лушка примирилась с этим недостатком в наружности облюбованного ею. Она за свою недолгую, но богатую опытом жизнь познала, что зубы при оценке мужчины - не главное...³¹

The transition from author's narration to indirect interior monologue and vice versa is not sharply felt, because the language of both is very similar. Only in lexicology and intonation does the language of Lushka's thinking come close to her way of speaking and her mentality. In syntax, however, we feel the presence of the author clearly.

Whereas Fedin is a master of the indirect interior monologue with only occasional, though very realistic

³⁰Sholokhov, *Podniataia tselina*, pp. 242-243. [AN:] stands for author's narration, [IIM:] for indirect interior monologue and [DIM:] for direct interior monologue in this and all following quotations.

³¹*Ibid.*, p. 282-283.

passages of direct interior monologue, Sholokhov prefers to present the consciousness of his characters in Podniataia tselina in direct interior monologue.

Direct interior monologue.--If we compare the frequency with which direct interior monologue and indirect interior monologue are used in the novel, we find the following proportion:

direct interior monologue	- 81%
indirect interior monologue	- 19%

Apart from being more frequently used, direct interior monologue is also presented in much longer passages than indirect interior monologue. It is the main method of characterizing the heroes from within, especially in their private and intimate thoughts. For this reason the language of direct interior monologue is individualized, i.e. it corresponds to the particular way of speaking of Sholokhov's characters and is modified according to their emotional and mental characteristics. However, this is only true of its lexical form, its mood and contents. Its syntactical structure is very close to the language of author's narration.

Sholokhov's method of individualizing the inner language of his heroes explains the difference between the depiction of, say, Kondrat Maidannikov's thinking and Makar Nagul'nov's temperamental inner monologues. Maidannikov's reflections are searching, questioning and doubting. The transition from one association to another in his mind is gradual and logical. The following example depicts Kondrat's inner struggle with himself, or rather with his sense of

property:

У Кондрата же свои думки. Бьется он в них, как засевшая рыба... [:] "Когда же ты меня покинешь, проклятая жаль? Когда же ты засохнешь, вредная чертяка?... И с чего бы это? Иду мимо лошадиных станков, чужие кони стоят, - мне хоть бы что, а как до своего дойду, гляну на его спину с черным ремнем до самой репки, на меченое левое ухо, и вот засосет в грудях, - кажись, он мне роднее бабы в эту минуту. И все норовишь ему послаже сенца кинуть, попырейстей, помельче. И другие так-то: сохнет всяк возле своего, а об чужих и - бай дже. Ить нету зараз чужих, все наши, а вот так оно... За худобой не хотят смотреть, многим она обчужала... Вчера дежурил Куженков, коней сам не повел поить, послал парнишку; энтот сел верхи, погнал весь табун к речке в намет. Напилась какая, не напилась - опять захватил в намет и - до конюшни. И никому не скажи супротив, оскалются: "Га-а-а, тебе больше всех надо!" Все это оттого, что трудно наживалось. У кого всего по ноздри, энтому, небось, не так жалко... Не забыть сказать завтра Давыдову, как Куженков коней поил. С таким доглядом лошадюка к весне и борону с места не стронет. Поглядеть завтра утрецом, как курей доглядают, - бабы брехали, что кубыть штук семь уж издохли, от тесноты. Ох, трудно! И зачем зараз птицу сводить? Хучь бы по кочету на двор оставить заместо часов... В еповской лавке товару нету, а Христиша босая. Хучь кричи - надо ей чиричонки бы! Совесть зазревает спрашивать у Давыдова... Нет, нехай уж эту зиму перезимует на пече, а к лету они ей не нужны".³²

In its emotional contents and its lexical form this passage of direct interior monologue is very dramatic and realistic. It reflects Kondrat's mentality and way of speaking in a very convincing manner, and is clearly differentiated from author's narration. In Sholokhov's authorial language we do not find any colloquial or dialectal expressions such as it' netu, nazhivalosia, éntot, bai diuzhe and khuch', which are typical of Kondrat's speech.

In syntax we note an astonishing precision and brevity of expression: ne zabyt' skazat' zavtra Davydovu

³²Sholokhov, Podniataia tselina, p. 118.

and pogliadet' zavtra utretsom. These sentences seem like stenographic orders, which Kondrat's mind registers in the middle of more discursive reflections.

The passage is a realistic and masterful reproduction of the thoughts of a middle peasant "with a 'dual soul' who struggles manfully against his kulak tendencies."³³ Moreover, it has a very important function in the novel. Up to this time the reader has known about Kondrat's character only from his actions and his conversations, i.e. through author's narration and dialogue. This means he is only informed about those layers of Kondrat's consciousness which are closest to the surface. Sholokhov resorts to interior monologue at the point where it becomes necessary to depict the deeper levels of consciousness in order to explain the action. In the case in question the author has to explain to the reader Kondrat's doubts and uncertainty in his relationship with the kolkhoz.

Kondrat's thoughts are quite ordinary at places and have nothing in common with the unnatural pomposity of the descriptions of, say, Babaevskii or Azhaev. However, unlike the associations depicted by Joyce or Proust, his thoughts are closely connected with the plot. Kondrat's thinking proceeds from the ordinary and private, from that which is immediately within his view, to the typical and generally valid.³⁴

³³Simmons, Russian Fiction and Soviet Ideology, p. 227.

³⁴see Istoriia russkoi sovetskoi literatury, ed. Metchenko and Foliak, I, 709.

Makar Nagul'nov's inner language is reproduced in quite a different form from that of Kondrat's: its vocabulary is more literary and refined and its tone is marked by feverish tension and dramatic passion. The following passage describes his thoughts covering his expulsion from the Party and his anger with the kulaks:

"Ни черта! Сначала вас всех угроблю, а после уж и я выйду в расход! Торжествовать вам над моей смертью не придется! А Корчжинский, что же, его слово - остатнее, что ли? Отсеемся - и махну в окружком. Восстановят! В край поеду, в Москву!... А нет - так и беспартийным буду сражаться с гадами!"³⁵

Most of the direct interior monologues in the novel are devoted to the depiction of the consciousness of the main hero, Davydov. The author describes Davydov's private thoughts as well as his deeper reflections about the problems of Gromiachi Log in direct interior monologue. It serves as an alternative to dialogue and author's narration and is used in order to give a more truthful and dramatic depiction of the intimate contents of Davydov's consciousness. To demonstrate how skilfully Sholokhov combines conventional and modern media for the portrayal of his hero, it is worth quoting the whole of the following passage from Podniataia tselina. It is a vivid description of Davydov's character, especially of his relations with women. Lushka, Makar's former wife, has resolved to become Davydov's mistress. So she visits him and wants to talk to him. Davydov, however, is afraid that his landlady might overhear their conversation

³⁵Sholokhov, Podniataia tselina, p. 242.

and spread the news of Lushka's visit in the village:

Давыдов даже вспотел, вмиг передумав все последствия посещения Лушки и вольного разговора с ней. Налицо была явная угроза компрометации. А Лушка сидела, совершенно не замечая мучительных переживаний Давыдова. И тот, малость приохрипнув от волнения, уже сурово переспросил:

- Какое дело-то? Говори и уходи, мне некогда с тобой пустяками заниматься, ну, факт!

- А ты помнишь, что говорил мне тогда? Я у Макара не спрашивалась, но я и так знаю: супротив он...

Давыдов привскочил, замахал руками:

- Некогда мне! После! Потом!

.
Ушла, и Давыдов вздохнул с облегчением. Но через минуту он уж сидел за столом, ожесточенно вцепившись в волосы, думал: "До чего же я сапог, сил нет! Подумаешь, велика важность, что сказали бы по этому поводу. Что же, ко мне женщине нельзя прийти, что ли? Что я, монах, что ли? Да и кому какое дело? Она мне нравится, следовательно, я могу с ней проводить время... Лишь бы ущерба работе не было, а на остальное плевать! А теперь она не придет, факт. Очень я с ней грубо, да и заметила она, что я несколько испуган был... Прах тебя возьми, до чего глупо вышло!"³⁶

In a new stylistic unity Sholokhov combines author's narration, dialogue and interior monologue in order to present a truthful picture of the mentality of a Communist hero. The selective force of the author can also be felt in the form of the interior monologue. In our example it is perceptible in the syntax, which, though it is not very logical, is not altogether free from hypotactic constructions. The truthfulness of the passage of interior monologue manifests itself primarily in its emotional overtones and etymology, which are very close to Davydov's speech. Expressions such as sapog, fakt and prakh tebia voz'mi are characteristic only of Davydov's speech, not of any other characters or of the author.

³⁶Sholokhov, Podniataia tselina, p. 282.

In this respect the interior monologues used by Sholokhov are as realistic as those of Joyce, Faulkner or Virginia Woolf. The fact that the syntax of Sholokhov's passages remains within the linguistic structure of author's narration cannot be regarded as a disadvantage; for while the interior monologues of such authors as Joyce are by no means easy reading, those of Sholokhov are easily readable and understandable.

Together with the change in contents the form of direct interior monologue also changes in Podniataia tselina. If the author describes mental processes which are closer to the speech level of consciousness, the language used for the reproduction of these processes becomes more formulated. This is the case for instance in the passage describing Davydov's inner self-criticism and his thoughts about the people in the kolkhoz:

Давыдов лежал в будке, закинув за голову руки, и сон не шел к нему. "Не знаю я людей в колхозе, не знаю, чем они дышат, - сокрушенно думал он. - Сначала раскулачивание, потом организация колхоза, потом хозяйственные дела, а присмотреться к людям, узнать их поближе - времени не хватило. Какой же из меня руководитель, к черту, если я людей не знаю, не успел узнать? А надо всех узнать, не так-то уж их много. И не так-то все это, оказывается, просто... Вон каким боком повернулся Аржанов. Все его считают простоватым, но он не прост, ох, не прост! Дьявол его сразу раскусит, этого бородатого дешевого: он с детства залез в свою раковину и створки захлопнул, вот и проникни к нему в душу, - пустит он тебя, как бы не так! И Яков Лукич - тоже замок с секретом. Надо взять его на прицел и присмотреться к нему как следует. Ясное дело, что он кулак в прошлом, но сейчас работает добросовестно, наверное, побаивается за сове прошлое... Однако гнать его из завхозов придется, пусть потрудится рядовым. И Атаманчуков непонятен, смотрит на меня, как палач на приговоренного. А в чем дело? Типичный середняк, ну, был в белых, так кто из них не был в белых? Это не ответ. Крепенько надо мне обо всем

подумать, хватит руководить вслепую, не зная, на кого можно по-настоящему опереться, кому по-настоящему можно доверять. Эх, матрос, матрос! Узнали бы ребята в цеху, как ты руководишь колхозом, - драили бы они тебя до белых косточек!"³⁷

This, indeed is the depiction of a thought "qui se cherche," to use Aucouturier's expression.³⁸ The hero, Davydov, is really thinking hard and is trying to understand the nature of people. He does not yield to the capricious and arbitrary movements of the mind uncontrolled by the will. Hence the language of the interior monologue is organized and close to the speech level, which is especially obvious in its emotional and lexical form. In syntax it is logical and well-constructed. After the author has introduced the passage of interior monologue by the "stage direction" sokrushënno dumal on, he effaces himself completely, thus giving the reader the impression of an actual copy from Davydov's mind. He is still present, however, in the use of certain syntactic forms, especially hypotactic constructions with chto, esli and no, and in a slightly poetic vein in the language.

In Podniataia tselina direct interior monologue is the principal stylistic medium used to depict the complex feelings and deeper thoughts of the characters. Moreover, it is equal in importance to author's narration and dialogue for the characterization of the heroes. It never grips the

³⁷Sholokhov, Podniataia tselina, p. 358.

³⁸Aucouturier, "Langage intérieur et analyse psychologique chez Tolstoj," p. 13.

reader only by its artistry, but is used as an alternative to other stylistic media for the expression of a special content. It never becomes a mere mechanism, but, true to the tradition set by Tolstoi, it is always an effort of expression and an instrument of analysis.³⁹ Sholokhov does not exploit the element of incoherence, but presents the typical and general in the consciousness of a Communist hero. Moreover, interior monologue in Sholokhov's prose is attached to a rational plot and serves as a means to clarify the actions of the characters.

³⁹see Aucouturier, "Langage intérieur et analyse psychologique chez Tolstoj," p. 12.

CHAPTER VI

CONCLUSION

In this last chapter we will attempt to draw a few conclusions from the material investigated in the main body of this thesis. We will also try to give a prognosis of the future of interior monologue in Soviet literature on the basis of contemporary Soviet literary practice and criticism.

Summary

In our study of the forms and function of interior monologue in the novels of two Soviet writers we have observed two basic characteristics: both Fedin and Sholokhov resort to interior monologue in their novels, either systematically or sporadically; in structure, content and function, however, it is fundamentally different from the interior monologue of the Western stream-of-consciousness writer.

In order to elaborate this statement let us return to our starting-point in Chapter I of this thesis (see p. 8).

Interior monologue as a syntactical and lexicological medium seen in its emotional content.--Neither Fedin nor Sholokhov attempt to give a complete and facsimile reproduction of the inner language of their heroes, as was the aim of Western modernists such as Joyce and his school. They realize that in order to depict the emotions and thoughts of their

heroes truthfully, they cannot entirely neglect the achievements of the Western novelist of the 20th century, such as interior monologue. However, they present interior monologue in a language which is generally understandable and does not attract attention to itself by its artificiality and complexity. This means that they utilize all those syntactical and lexicological forms of language which are in common use and generally understood by the members of a certain linguistic group. It means above all that they make the language of interior monologue approach the spoken language as the most natural form of expressing thoughts and emotions. It is true that this form does not suit the purpose of depicting those mental processes which are nearest to the unconscious, as it can only reflect the speech level of consciousness. By and large, however, this disadvantage in the realistic depiction of subconscious feelings and thoughts is outweighed by the comprehensibility and the readability of the authorial type of interior monologue. In this type the author translates the inner language of his characters into a form of language which is very close to everyday speech. In the personal type of interior monologue the author tries to imitate and transcribe the inner language without raising it to the speech level. This accumulation of a few psychological details, however, often has the reverse effect from what the author intends - instead of being given a more intense illusion of reality, the reader feels helpless because of the mental work he has to perform in order to transform these stenographic details into conceptions and

thoughts in his consciousness.¹

Interior monologue as an expression of the author's ideological and aesthetic intention.--When considering the linguistic structure of interior monologue we must also study the author's ideological and aesthetic intention. In general, both Fedin and Sholokhov use interior monologue in their novels in order to explain the actions and motives of individual characters. They use it as an alternative to other stylistic media, such as dialogue and author's narration, in order to achieve a more dramatic and realistic effect on the reader at climactic points of the story. Unlike Western modernists, they do not hand over the plot entirely to the "roaming consciousness" of their characters,² but afford the reader only occasional glimpses into the chaos of thoughts and emotions. They thereby avoid the monotony and one-sidedness which is characteristic of the depiction of the inner life from an exclusively personal viewpoint.

For the Soviet writer man is an organic unity and an expression of the historical and social conditions of his time. It is the task of true realism to depict the

organic, indissoluble connection between man as a private individual and man as a social being, as a member of community.³

Fedin and Sholokhov are clearly differentiated from one another by the depth of their psychological insights.

¹see also Neubert, Die Stilformen . . . , p. 158-159.

²Ibid., p. 150.

³Lukács, Studies in European Realism, p. 8.

Sholokhov, like Fadeev, Leonov and the majority of Soviet writers, devotes his main attention to feelings and thoughts which are common to all mankind and which arise from the impact of history and not as a result of impulses from the sphere of the subconscious. The contents of his interior monologues, as well as their function, are thus entirely in the tradition of the Russian classical and the Western 19th century writer.

Fedin, on the other hand, describes the psyche of his heroes, Communist or non-Communist, in all its complexity and uses stylistic media which recall the manner of Joyce and Proust.⁴

Interior monologue as a phenomenon within the limits of a literary method.--According to the theory of Socialist realism the two uniting principles for an artistic synthesis of contemporary reality are the merging of partiinnost' and narodnost' and the presence of a Socialist perspective.⁵

The method of Socialist realism can have nothing in common with that of the modernists of the West, who, in the words of Ivashchenko, want to move the criteria of artistic description beyond the social world of man and enter the sphere of the sub- and unconscious.⁶

⁴see also Kornelii Zelinskii, "Uchus' v tovarishchei," Literaturnaia gazeta, May 28, 1963.

⁵A. Ivashchenko, "Sotsialisticheskii realizm i sovremennaiia zarubezhnaia literatura," Problemy sotsialisticheskogo realizma (Moskva: Sovetskii pisatel', 1961), p. 312.

⁶Ibid., pp. 309-310.

This condition, and the demand that the method should select its models in the best traditions of the past, clearly defined the creative range of the Soviet novelist. However, it left enough space for a minimum of experimentation in form, which was consistently taken advantage of by such writers as Fedin and Sholokhov. Abram Tertz has expressed the constant efforts of the Soviet novelist in the following way:

They lie, they maneuver, and they try to combine the uncombinable: the positive hero (who logically tends towards the pattern, the allegory) and the psychological analysis of character; elevated style and declamation with prosaic description of ordinary life; a high ideal with truthful representation of life.⁷

This may be true of the great bulk of Soviet writers. It is not true of such novelists as Fedin, Sholokhov, Ehrenburg and Leonov. The novels Kostër and Podniataia tselina refute the statement which Tertz makes a little earlier in his book that Soviet literature

has become progressively impoverished in the last two or three decades. Fedin, Fadeev, Ehrenburg, Ivanov, and many others have written worse and worse with the years.⁸

Fedin's Kostër in particular is an example of how comparatively unpopular stylistic media such as interior monologue can be fused with a rigid literary method. The works of Fedin and Sholokhov have become models for Soviet critics in their analysis of the relationship between interior monologue and an omniscient author.

⁷Abram Tertz (pseud.), On Socialist Realism (New York: Pantheon, 1960), p. 90.

⁸Ibid., p. 88.

We should not forget, however, that a more liberal policy towards literature in the last decade has been an important reason why the device of interior monologue has been able to find a place in Soviet literary criticism. In Fedin's case the impact of a more liberal attitude towards style and method is particularly perceptible. Though this does not strictly come within the field of this study, it is worth while saying a few words about interior monologue in some novels written in our day and the possible future of the stylistic device in Soviet literature.

Outlook

Generally speaking, we cannot discern any radical changes in the handling of interior monologue in novels written after Stalin's death. It is true that there is a difference in comparison with the pre-thaw period, but it is not so much a difference of kind as of degree. We find interior monologues in larger numbers and longer passages in the novel, but its form has not changed considerably in most of the novels written in the last decade. The growth of interior monologue can be explained by the demands of a few rebels in literary circles who stand for a deeper penetration into the psyche of man and a more realistic description of the thoughts and emotions of the heroes in a novel. These rebels include the writers Ehrenburg, Fedin and Aksënov and the critics Kuznetsov, Motylëva and Shcherbina. Ehrenburg, for example, is of the opinion that the main task of the novelist consists in disclosing the inner world of man. The Soviet

writer need not fear any experiments in form, as long as he does not indulge in art for art's sake and does not separate the form of a literary work from its content. Of James Joyce and his importance for other writers Ehrenburg writes:

Joyce discovered the smallest psychological details, a masterful handling of interior monologue, but one does not drink essence in its pure form, one mixes it with water. Joyce is a writer for writers' sake.⁹

However, novels such as Ottepel' by Ehrenburg, Ne khlebom edinym by Dudintsev, Tishina by Bondarëv, Sem' par nechistykh by Kaverin, Odin den' Ivana Denisovicha by Solzhenitsyn, Vologodskaia svad'ba by Iashin, and even Doktor Zhivago by Pasternak do not reveal any relevant change in favour of the Joycean or Proustian manner. These novels are far more interesting in their contents than in their style. In all of them the passages of interior monologue are inserted between vivid dialogues and author's narration. Occasionally these passages can be of an astonishing truthfulness and realistic depth. This is especially so in Doktor Zhivago and Ne khlebom edinym. The following passage from Doktor Zhivago is typical of many:

Если мама узнает, она убьет ее. Убьет и покончит с собой.

Как это случилось? Как могло это случиться? Теперь поздно. Надо было думать раньше.

Теперь она, - как это называется, - теперь она падшая. Она - женщина из французского романа и завтра пойдет в гимназию сидеть за одной партой с этими девочками, которые по сравнению с ней еще грудные дети. Господи, Господи, как это могло случиться!¹⁰

⁹Il'ia Ehrenburg, "Otstaivat' chelovecheskie tsennosti," Literaturnaia gazeta, August 13, 1963.

¹⁰Boris Pasternak, Doktor Zhivago (Ann Arbor: University

At many places in Dudintsev's novel we meet deliberately clipped phrases and fragments of phrases, especially towards the end of the book:

И вдруг отчетливо понял: нет, это чувство есть - он сам видел, как Николашка обнял ее платье. Малыш был один в комнате, а он стоял за дверью и смотрел... Пусть у тех двоих что-то другое. Оттенок... Но все, все это - смертельное чувство любви, без которой умерло бы и это маленькое существо. И она - тоже... "А я вот не умер..."¹¹

However, in Doktor Zhivago and Ne khlebom edinym, as well as in the other novels listed above, interior monologue is used only sporadically and is subordinated to the author's omniscient point of view.

There is, however, one and as yet the only exception in the Soviet literary output of the last decade where we find an example of experimentation in form which is quite unusual for Soviet literary practice. This is Vasilii Aksënov's novel Zvëzdnyi bilet, which combines an unusual content and an equally unusual form. The novel is written in the first person singular, which in itself is not a very common phenomenon in Soviet literature after the forties. Apart from this the novel is marked by vivid dialogues in the

of Michigan Press, 1959), p. 45. The passage is a description of Lara's despair. A 16-year-old girl, she has been deflowered by Komarovskii, her mother's advocate and lover. It is a realistic example of interior monologue without any authorial comments such as ona dumala. Note, however, that the syntax is partly authorial and hypotactic.

¹¹V. Dudintsev, Ne khlebom edinym (New York: Novoe russkoe slovo, 1957), p. 368. This piece of indirect interior monologue describes quite personal and petty thoughts. It ends in a short piece of direct interior monologue for heightened dramatic effect.

manner of Hemingway and by very realistic and dramatic examples of direct interior monologue in the style of Salinger. The following passage from Zvëzdnyi bilet could equally well be found in a novel by Salinger:

In nine minutes perhaps . . .

I used only to be afraid of pain. I was afraid, but nevertheless I accepted a scrap when I had to. Now the most terrible pain doesn't frighten me. Anyway, if that happened now, there wouldn't be any pain afterward. Incredible.

Basta. There is such a word and it means "enough." They won't talk about me for very long after I'm gone. What will I have left behind me? What have I accomplished? I spat, I blew my nose, I spewed. That's just about all I did in this world. Yes, I also wrote notes that were worse than any sample of vomit. Well, and so there will be nothing really earthly left of me once I'm gone.¹²

A novel containing passages of this kind could not but evoke the strong opposition of party ideologists and critics, especially after the first enthusiasm of a relaxation in literary policy had given way to an intense campaign by the Soviet party leadership against reform movements in literature and art late in 1962 and early in 1963.¹³

Aksénov's formal experiments, as well as the contents of his novel, were more than Soviet critics could possibly tolerate. Chakovskii, the editor-in-chief of Literaturnaia gazeta, criticized the author strongly and expressed his disapproval of the perceptible marks of Salinger's style on

¹²Vasili Aksenov [sic], A Ticket to the Stars (Toronto: New American Library, 1963), p. 166. The Russian original could not be located by the author of this thesis. It was first published in Moscow in 1961.

¹³see Wolfgang Leonhard, "Jewtuschenkos Selbstkritik," Die Zeit (Hamburg), April 12, 1963.

the form of Zvézdnyi bilet. In an answer to a letter to the editor by a certain Levshin, he wrote in Literaturnaia gazeta:

I am convinced that with the method of the "stream of consciousness," . . . by the mere selection of details, . . . it is impossible to create a work of Socialist realism and to describe the vital processes in a purposeful Socialist society, which has no place for the philosophy of fatalism.¹⁴

However, he sees the danger of experimenting not so much in a few isolated stylistic phenomena borrowed from the Western technique:

Things are far more complicated because the use of formalist "achievements" of this kind [interior monologue, stream of consciousness, stream of life] demand the "neutrality" of the author. But this "neutrality" implies the absence of an authorial viewpoint and leads to an objectivism of the worst kind, which is in its essence contradictory to the creative method of Socialist realism.¹⁵

Aksënov seemed to have realized his faults in an article he wrote in Literaturnaia gazeta. He expressed the view that the writer should not be concerned whether to write a traditional or a modernist novel, but about the problem of how to write a good novel. In his opinion a deeper psychological description, the concentration of time in the novel and interior monologue did not exclude the possibility of learning from the classical writers.¹⁶

As a result of reprimands directed against rebellious Soviet writers and of far-reaching discussions about the

¹⁴Aleksandr Chakovskii, "O 'formotvorchestve,' 'potoke zhizni' i pozitsii khudozhnika," Literaturnaia gazeta, May 25, 1963.

¹⁵Ibid.

¹⁶Vasilii Aksënov, "Mne dorogi sud'by romana," Literaturnaia gazeta, August 27, 1963.

structure and destiny of the novel, once more, as in the thirties, a supposedly final verdict was given on "modernism" in form, including interior monologue. Fedin himself, as Chairman of the Union of Soviet Writers, stated that the Soviet writer refused to take up the banner of the traditions of Joyce, Proust and Kafka in his search for new stylistic forms in the novel.¹⁷ Even more pointed in its tone is the article by Suchkov, who summed up the discussions of the European Writers' Conference in Leningrad, from August 5th to August 8th 1963, by saying that there was not the slightest need to study the language of the works of Joyce or Proust. In his opinion Joyce's stylistic peculiarities, including interior monologue - direct and indirect - are an expression of his belief in the meanness of human nature and the inability of man to master his own fate. Referring to Ehrenburg's opinion of Joyce as a "writer for writers' sake" Suchkov wrote:

If we continue the comparison introduced by I. G. Ehrenburg, we can assume that the Joycean essence is suitable as a relish for any literary table, or, to put it bluntly, the Joycean tradition is possible and tolerable also in our art. We cannot agree with this. There is nothing more alien to Socialist realism than the Joycean manner.¹⁸

Suchkov further argued that not all European writers appreciate the Joycean technique. For the writer of Socialist realism there is only one attitude toward the heritage of James

¹⁷Konst. Fedin, "Sud'ba romana," Literaturnaia gazeta, August 6, 1963.

¹⁸B. Suchkov, "Real'nost' i roman," Literaturnaia gazeta, August 31, 1963.

Joyce: they must regard him as their "ideological-aesthetical opponent."¹⁹

It follows that the future of interior monologue in Soviet literature will continue to be determined by the principles of Marxism and Socialist realism. No "peaceful co-existence between the Socialist and bourgeois ideologies" also means that there can be no question of a co-existence between Socialist realism and formalist tendencies.²⁰ The principles of partiinnost' and narodnost' forbid a "digging in petty feelings and experiences" and demand the depiction of "people who are actively altering life, who are going forward, people who, to use V. I. Lenin's phrase 'form the flower of the country, its force and its future'."²¹

Interior monologue will remain one of many stylistic media and its use will be determined by an omniscient author who will not become interested in it per se, but will utilize its advantages over other media for a more dramatic and realistic reproduction of the psychology of Soviet man.

¹⁹Suchkov, "Real'nost' i roman."

²⁰N. S. Khrushchëv, "Vysokaia ideinnost' i khudozhestvennoe masterstvo - velikaia sila sovetskoi literatury i iskusstva," Speech at the Meeting between Party and Government Leaders and Writers and Artists on March 8, 1963, Novyi mir, XXXIX, No. 3 (March, 1963), p. 20.

²¹L. F. Il'ichëv, "Ocherednye zadachi ideologicheskoi raboty partii," Report at the Plenum of the Central Committee of the C.I.S.U. on June 18, 1963, Pravda, June 19, 1963.

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